REH ★ PRO LESSONS

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ARTFUL ARPEGGIOS

Fingerings and Applications for Guitar

by
Don Mock

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HAL•LEONARD

ARTFUL ARPEGGIOS

FIVE SUBSTITUTION PRINCIPLES FOR IMPROVISING

009 M0th

CREXTIYE SUBSTITUTION PRIRCIPL£S FOR IMPROVISING

DONMOCK

CASSETTE RECORDING

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INTRODUCTION

An arpeggio is the playing of the notes of a chord in succession rather than simultaneous- ly. Each chord has an inherent arpeggio, but learning arpeggio fingerlngs for every chord would be laborious and impractical. However, you can deceive the listener into hearing virtually any chordal sound you desire by playing a basic arpeggio utilizing substitution principles.

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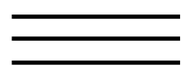
GEOMETRICAL LOCATION OF INTERVALS

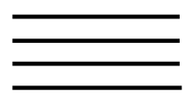
By definition , an interval is the distance between any two notes. The next page will serve as a quick visual guide for the geometrical locat ion of intervals on the guitar. This is important because the key throughout this book is to go a certain distance from the root of the original chord, which will then serve as the root of the arpeggio to be played.

Minor 2nd



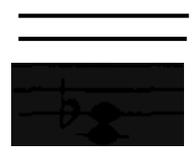
C - C# or Db

Major 2nd



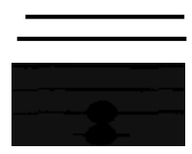
C - D

Minor 3rd



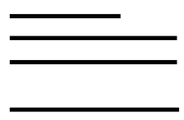
C - D# or Eb

Maior 3rd



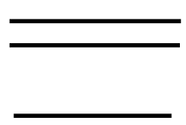
C - E

Perfect 4t h



C-F

b5t h



C - F# or Gb

Perfect Sth

C - G

Minor 6th

C - G# or Ab

Major 6th

C - A

Minor 7th

C - A# or Bb

Major 7th

C - B

Octave

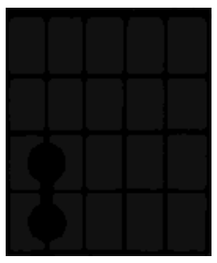
C - C

Try this quiz and if you need help refer to the next page.

Starting on low G, 6th string 3rd fret, go up a Major 3rd (B); up a 4th (E); down a Major 7th (low F) up a Sth; up a Minor 2nd; down a Major 3rd; up an octave; down a b5th; up a Major 3rd; down Major 6th; up a Major 7th ; up an octave; up a b5th; down a 4th; down a Minor 6th; down a b5th down a 4th; up a Maior 2nd. You should now be on F.

GEOMETRICAL LOCATION OF INTERVALS

MINOR 2nd



Anywhere

MAJOR 2nd

Anywher
e

MINOR 3rd

Anywhere Except When top
note

is on B string

MAJOR 3ro

Anywhere Except When top note
is on B string

PERFECT 4th

Anywhere Except When top
note

is on B string

FLAT Sth

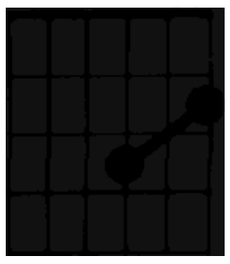
Anywhere ?xcept When top note
is on B string

PERFECT Sth

Anywhere Except When top
note

is on B
string

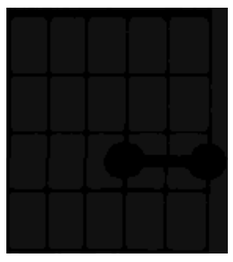
MINOR 6th



Anywhere Except when top note
is on

(B string) or (E
string)

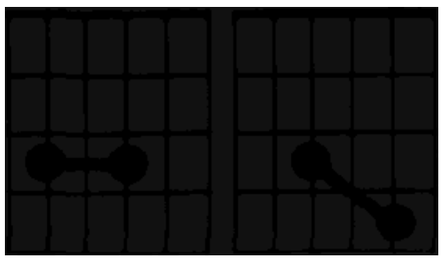
MAJOR 6th



Anywhere Except when top note is
on

(B String) or (E string)

MINOR 7th



Anywhere When top note is on Except (B string) or (E
string)

MAJOR 7t h

OCTAVE

Anywhere When top note is on
Any where
When top note i s on
Except (B string) or (E st ring)
Except
(B string) or (E st ring)

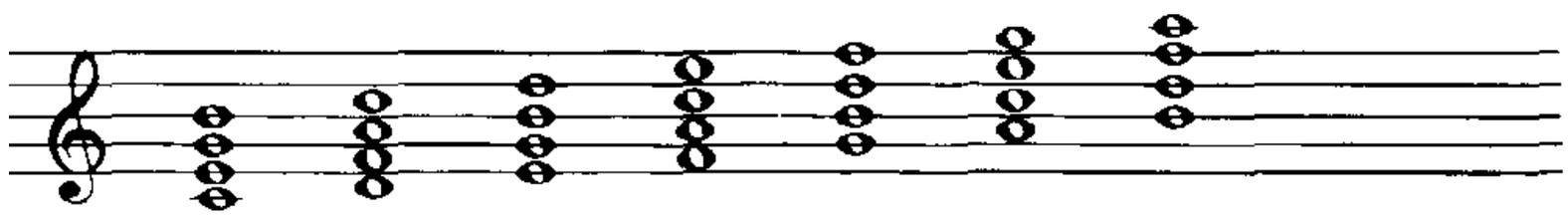
HARMONIZED MAJOR SCALE

If you understand where chords originate, and learn arpeggios for each chord type, you will be prepared to apply the substitution rules discussed later in this book. So let's look at the three most commonly used scales.

C MAJOR SCALE

C	D	E	F	G	A	B
1	2/ 9	3	4/ 11	5	6/ 13	7

C MAJOR SCALE HARMONIZED IN THIRDS



I	II	III	IV	V	VI	VII

THE RESULTING CHORDS ARE:

Cmaj 7	Dm 7	Em 7	Fmaj 7	G7	Am 7	Bm7b 5
I	II	III	IV	V	VI	VII

DIFFERENT CHOR D TYPES

I & IV		Major 7	REM EM BER!
II, III, VI		Minor 7	This formula will hold for any
V	=	Dominan 7 t	Harmonized Major Scale.
VII		Minor 7b5	

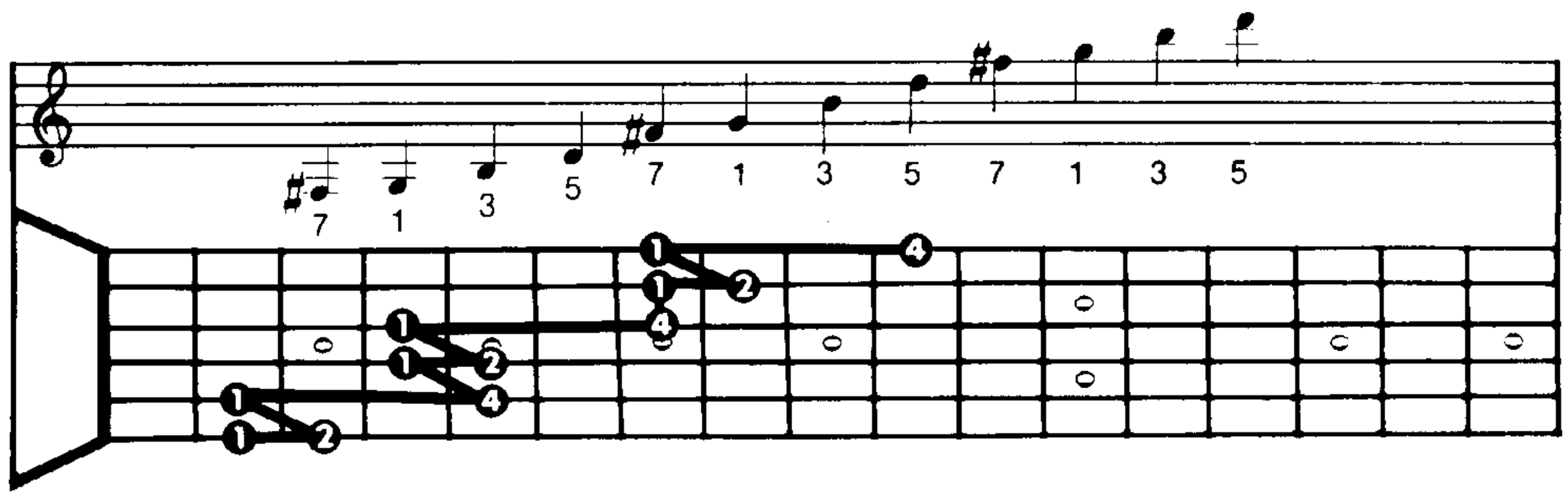
So we need 4 kinds of arpeggios to accommodate chords result ing from a Harmonized Major Scale:

Major 7
Minor 7
Dorn inant 7
Minor 7b5

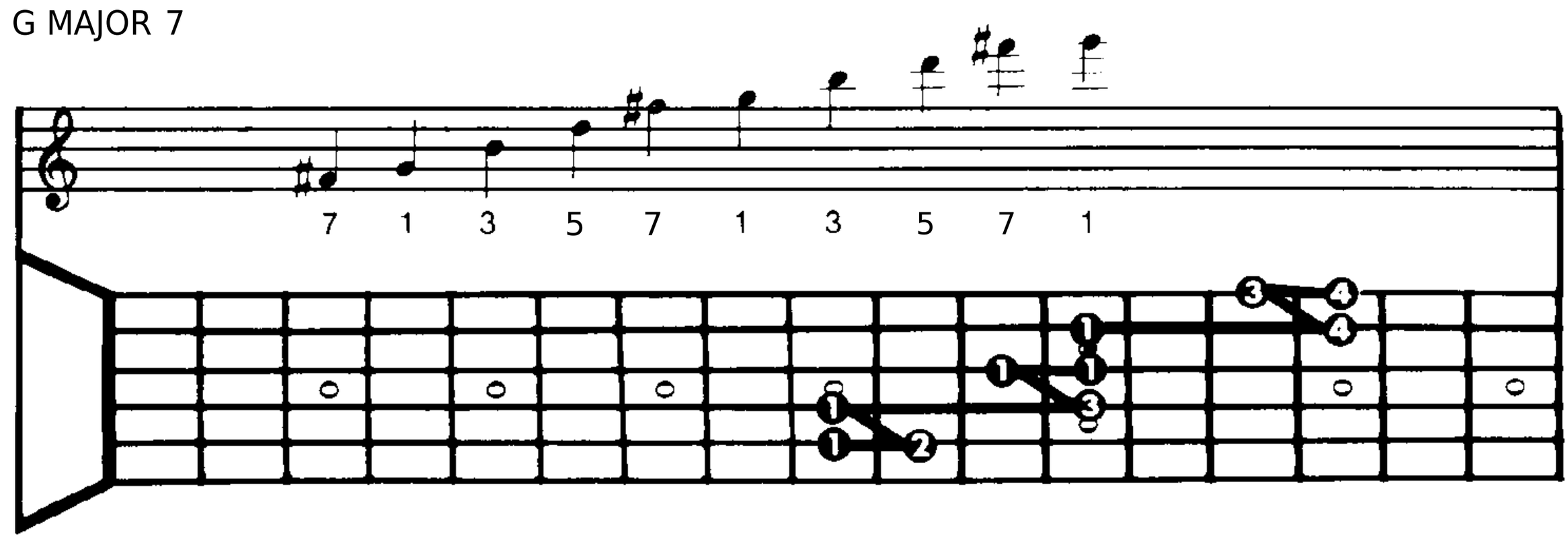
ARPEGGIO FINGERING S

THE ARPEGGIO FINGERINGS IN THIS BOOK ARE PR ACTICAL AN D COM MONLY USE D, BUT ARE NCT TH E ONLY POSSIBILITIES. TH E SERIOU S GUITAR IST SHOU LD EXPLOR E TH E GUITA R NECK FOR ANY AND ALL ALTERNATE FINGERING S.

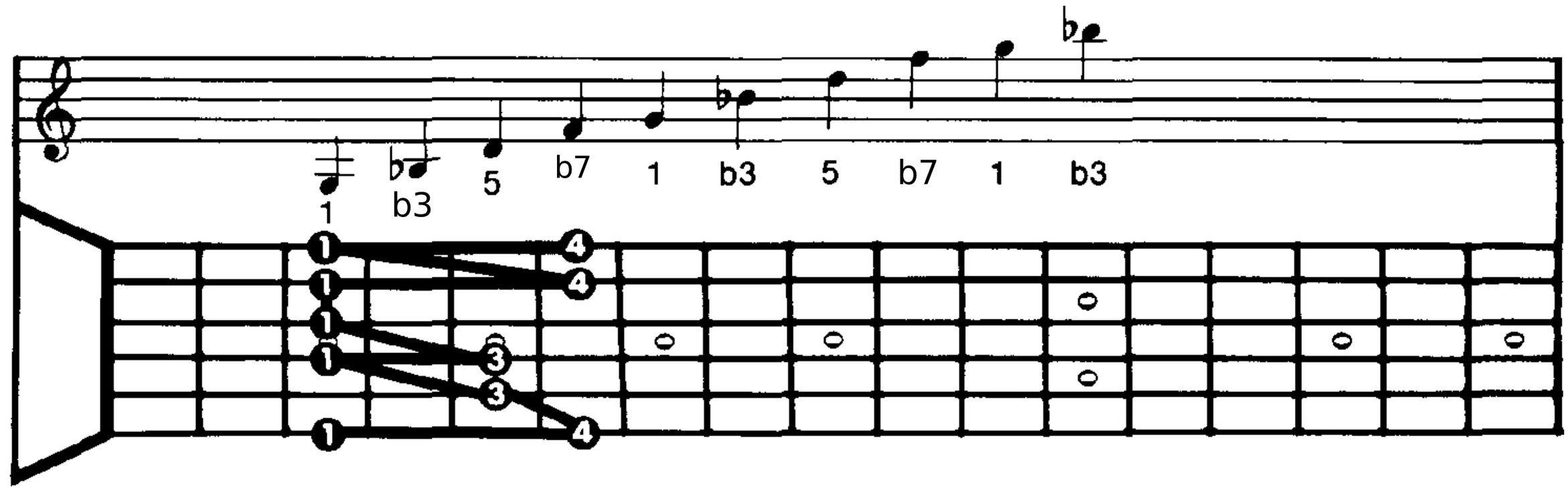
G MAJOR 7



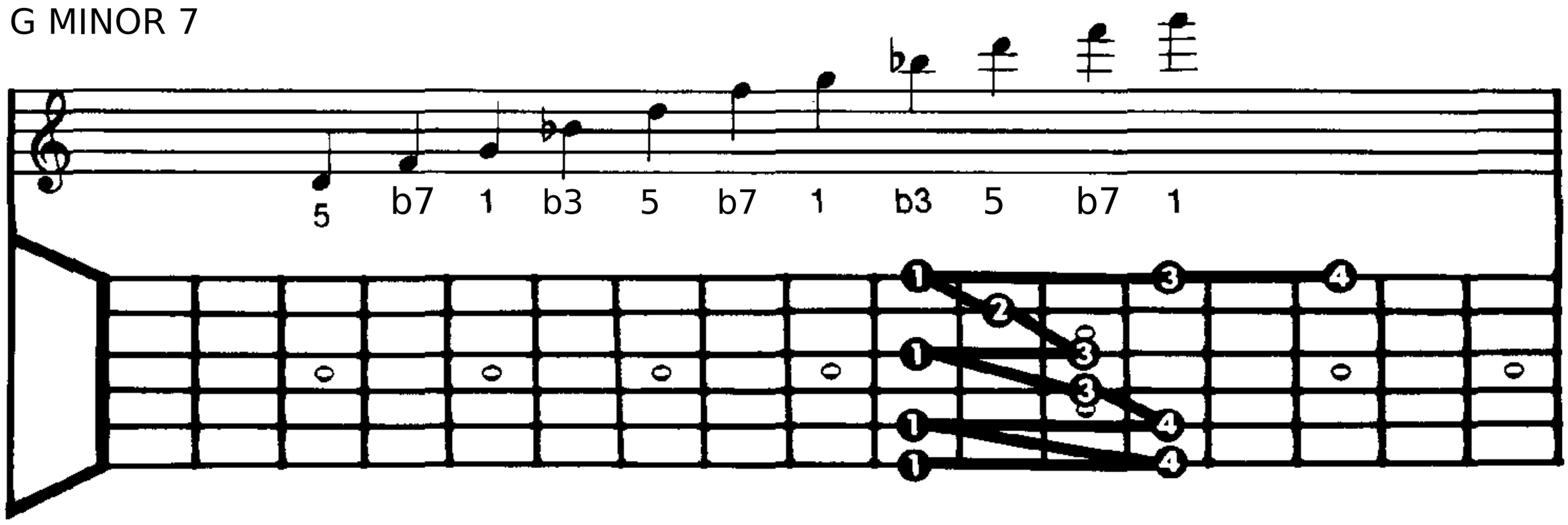
G MAJOR 7



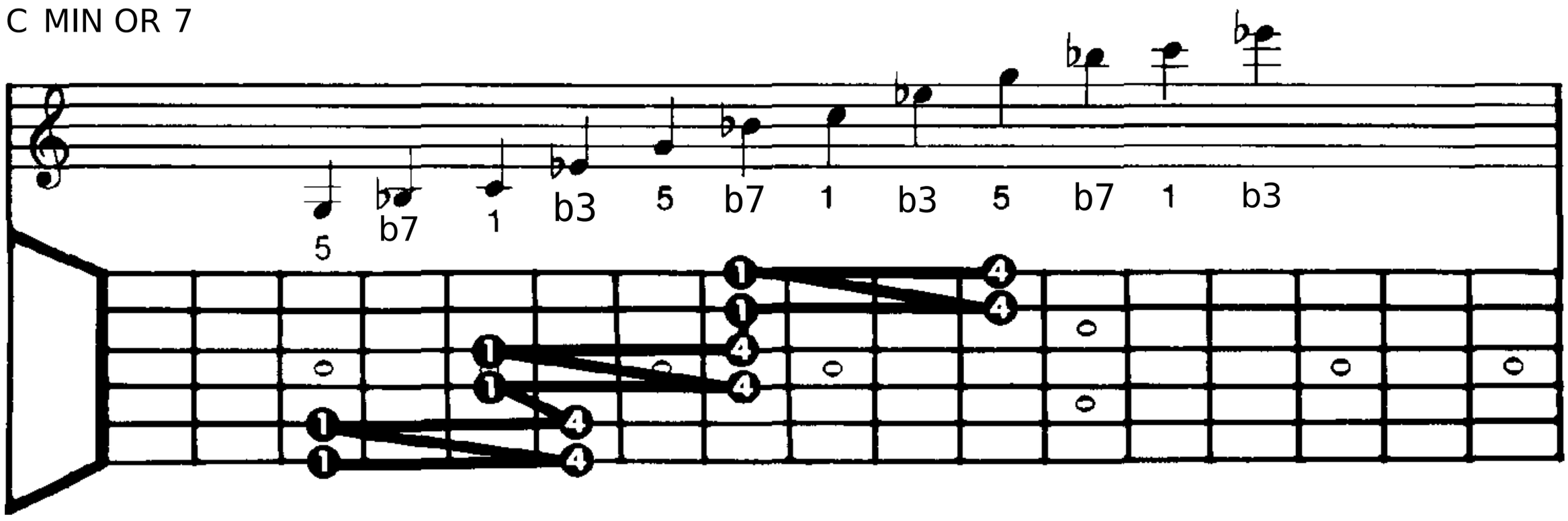
G MINOR 7



G MINOR 7

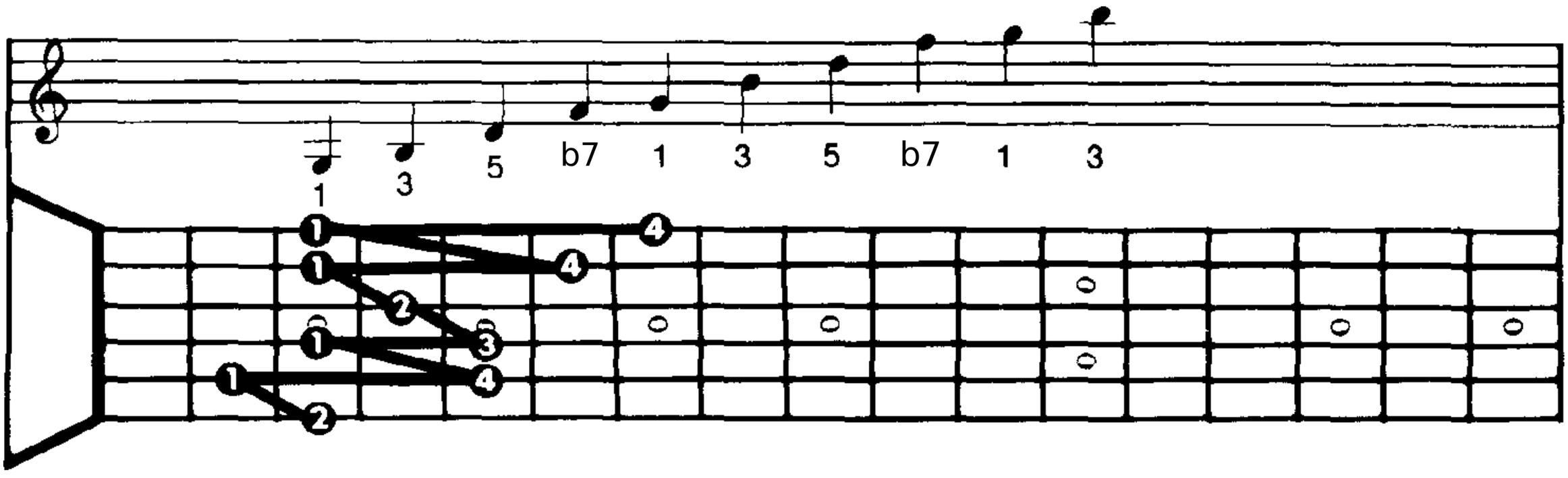


C MIN OR 7

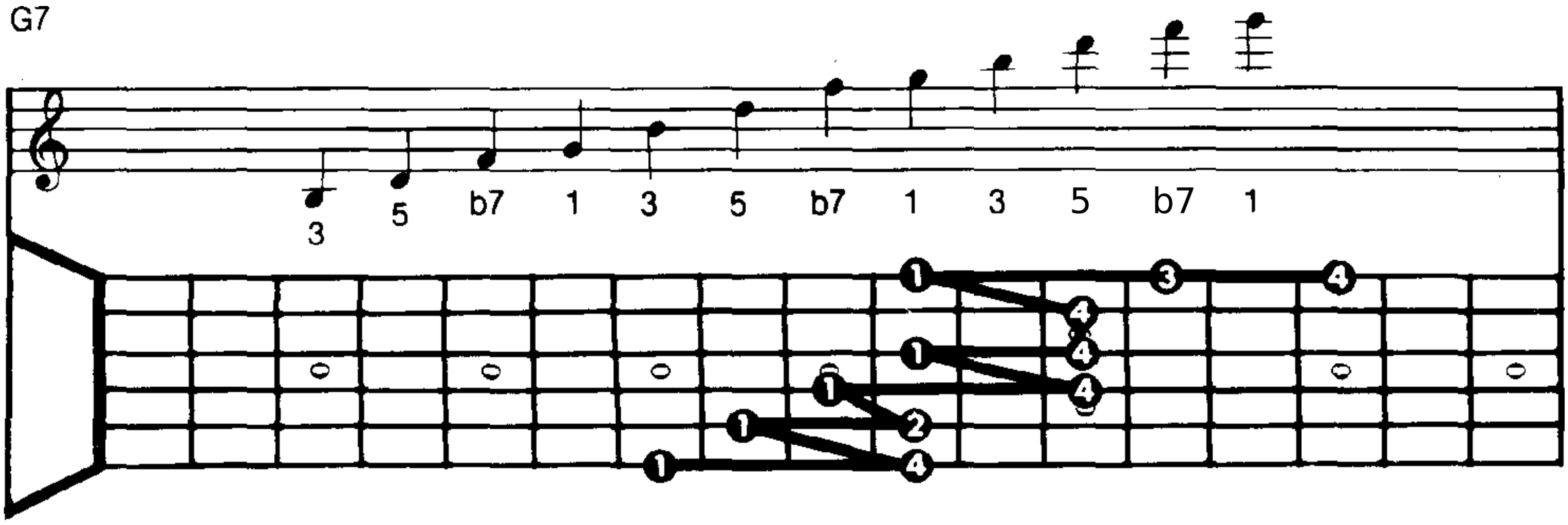


ARPEGGIO FINGERINGS

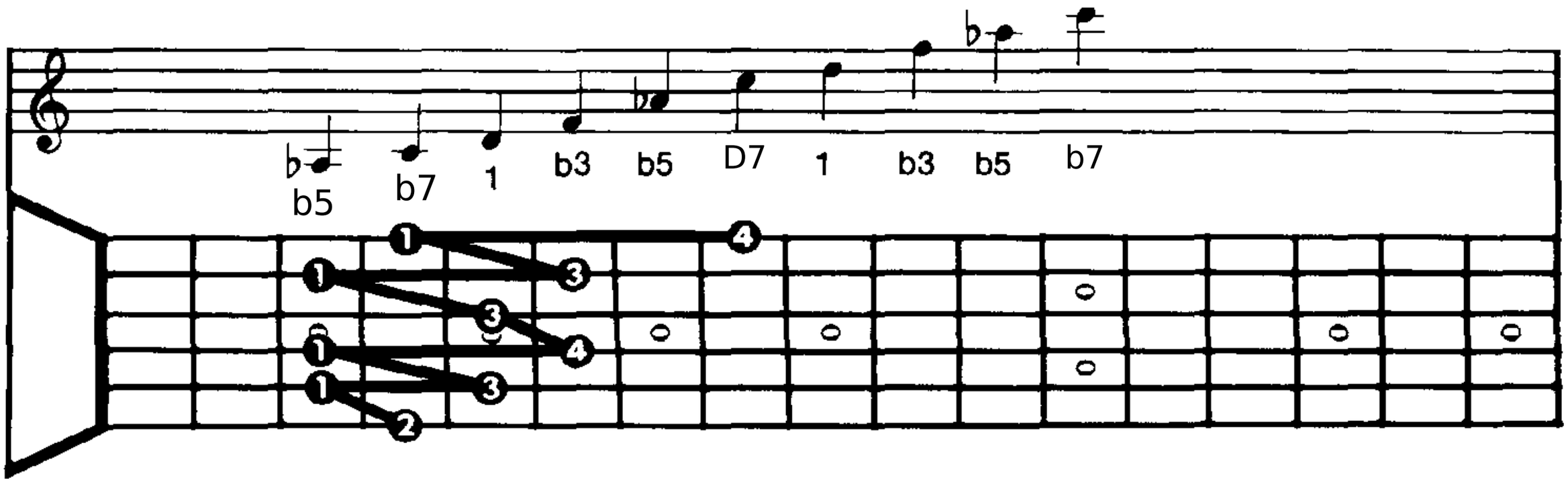
G7



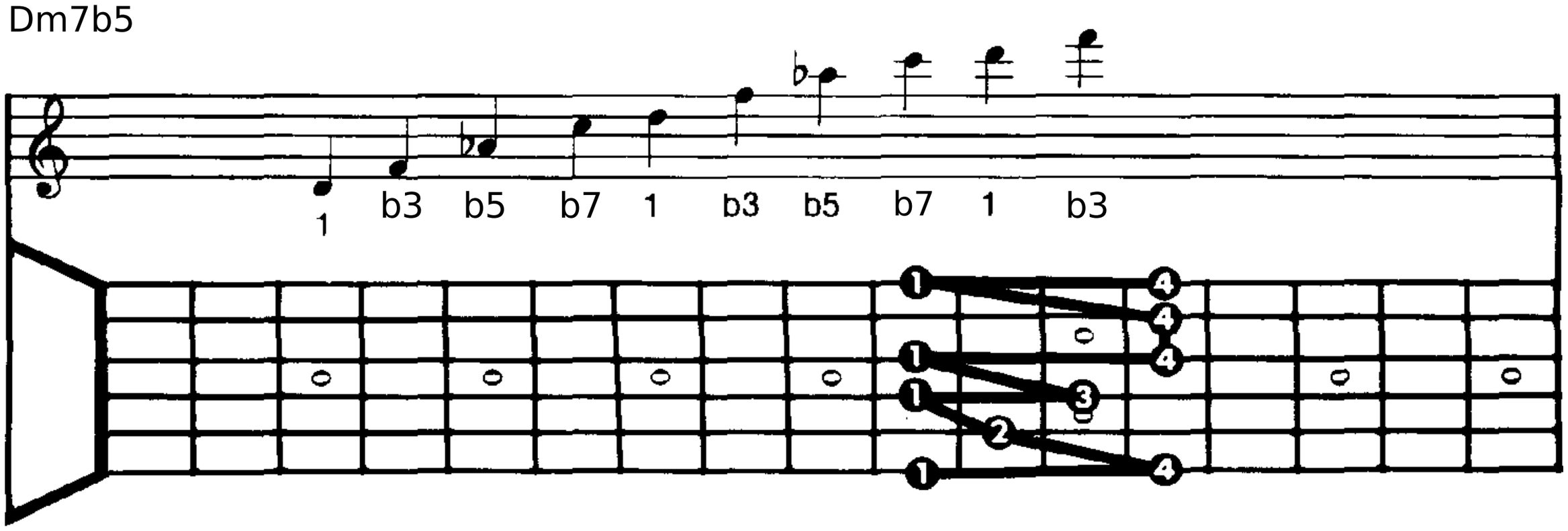
G7



Dm7bS

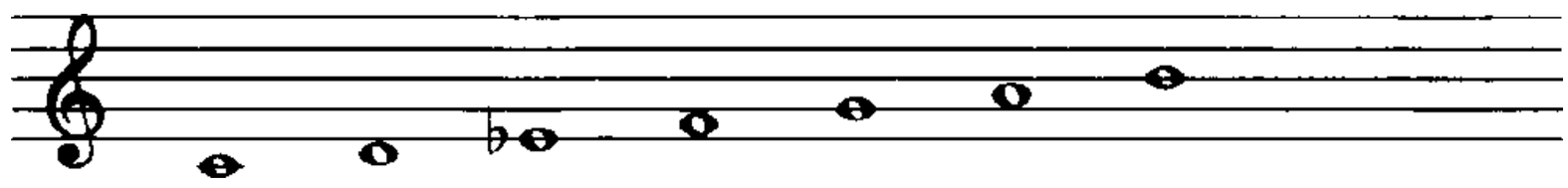


Dm7b5



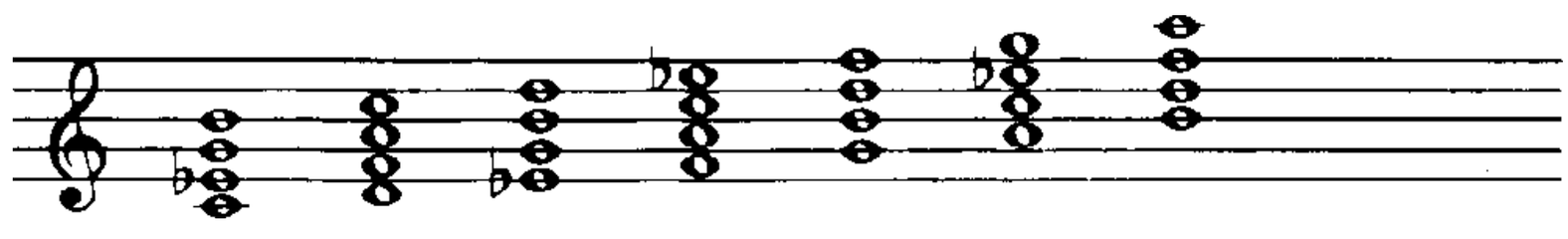
HARMONIZED JAZZ MELODIC MINOR SCALE

C JAZZ MELODIC MINOR SCALE



C D Eb * G A B

HARMONIZED C JAZZ MELODIC MINOR SCALE



I II III IV V VI VII

TH E RESULTING CHORDS ARE:

Cm + 7	Dm 7	Ebmaj7 + 5	F7	G7	Am7b 5	Bm7b 5
I	II	III	IV	V	VI	VII

DIFFER ENT CHOR D TYPES

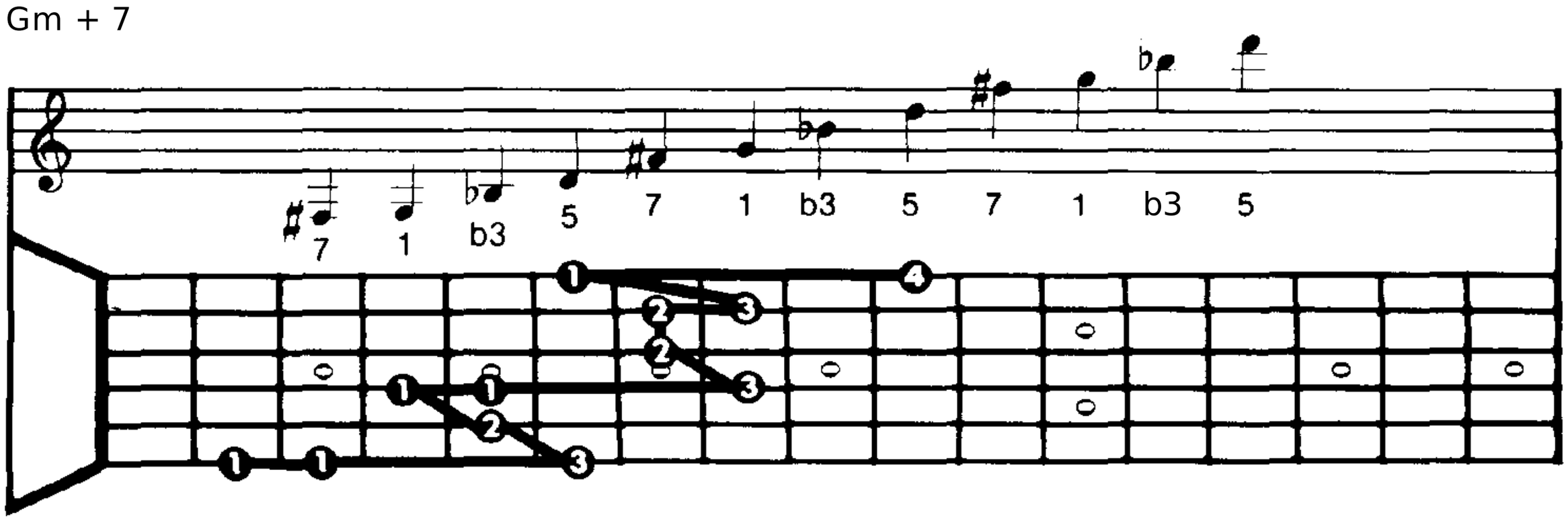
I		Minor-Major 7
II		Minor 7
III		Major 7 + 5
IV & V	=	Dominant 7
VI & VII		Minor 7b5

REM EMBER!
This formula will hold for any Harmonized Jazz Melodic Minor Scale.

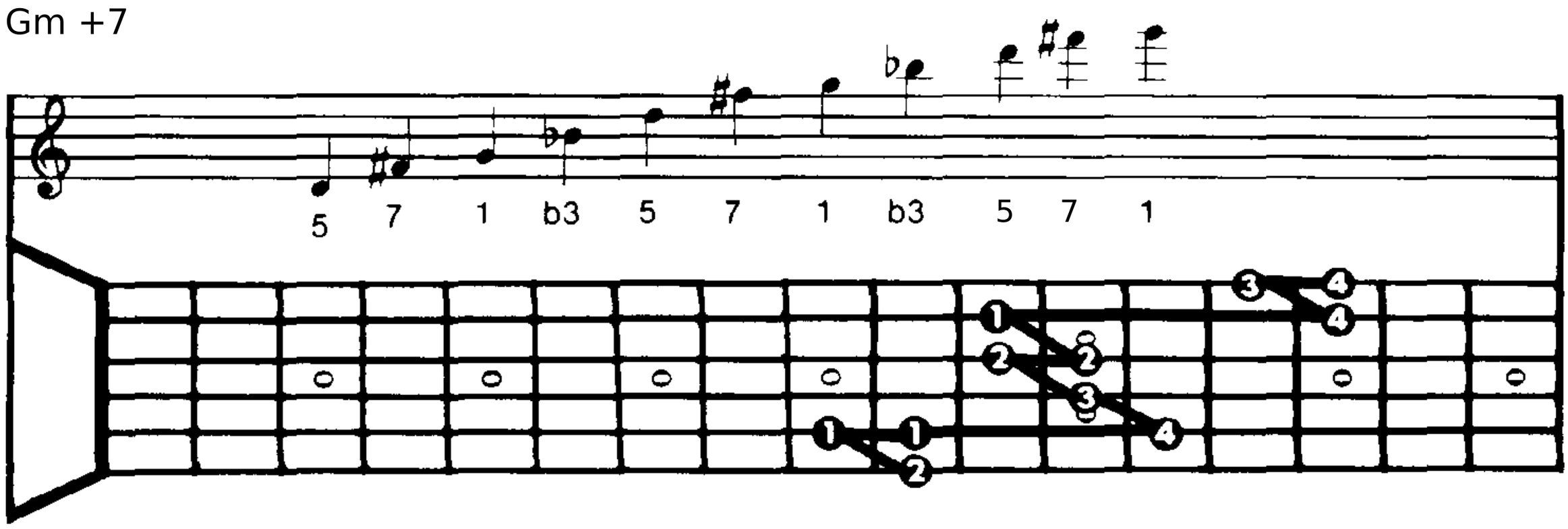
We are going to need two more arpeggios because two additional chord types (M inor-Major 7 and Major 7 + 5) have resulted from the harmonization of this scale. The other chord types were already noted from harmonizing the Major scale.

ARPEGGIO FINGERINGS

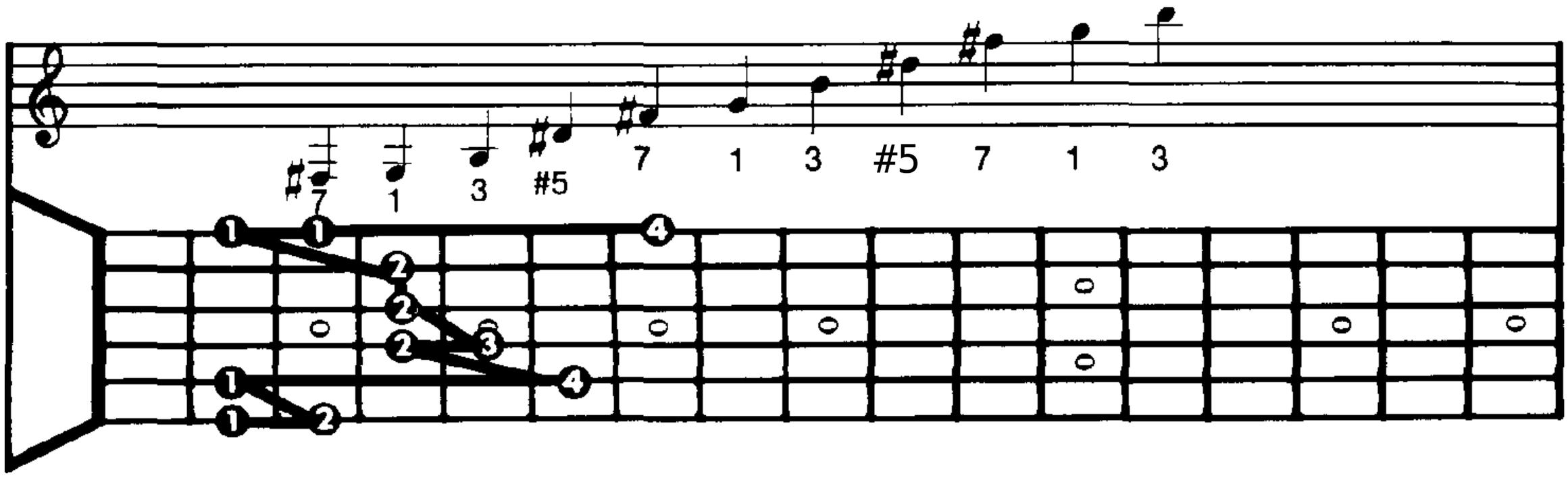
Gm + 7



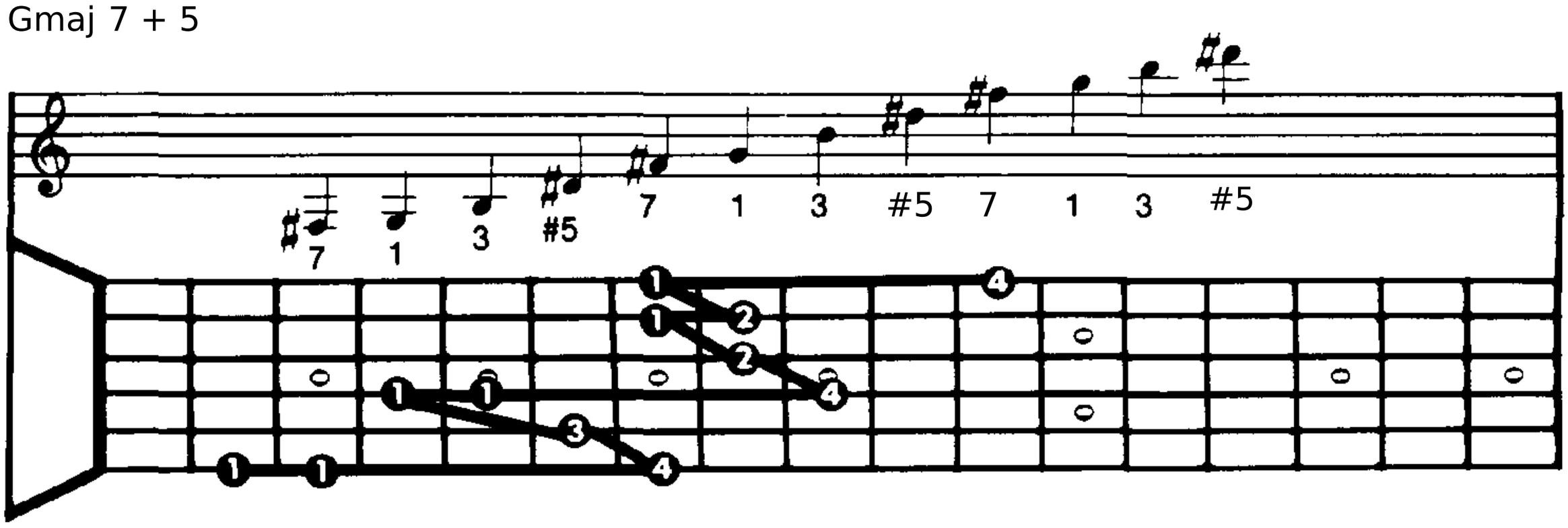
Gm +7



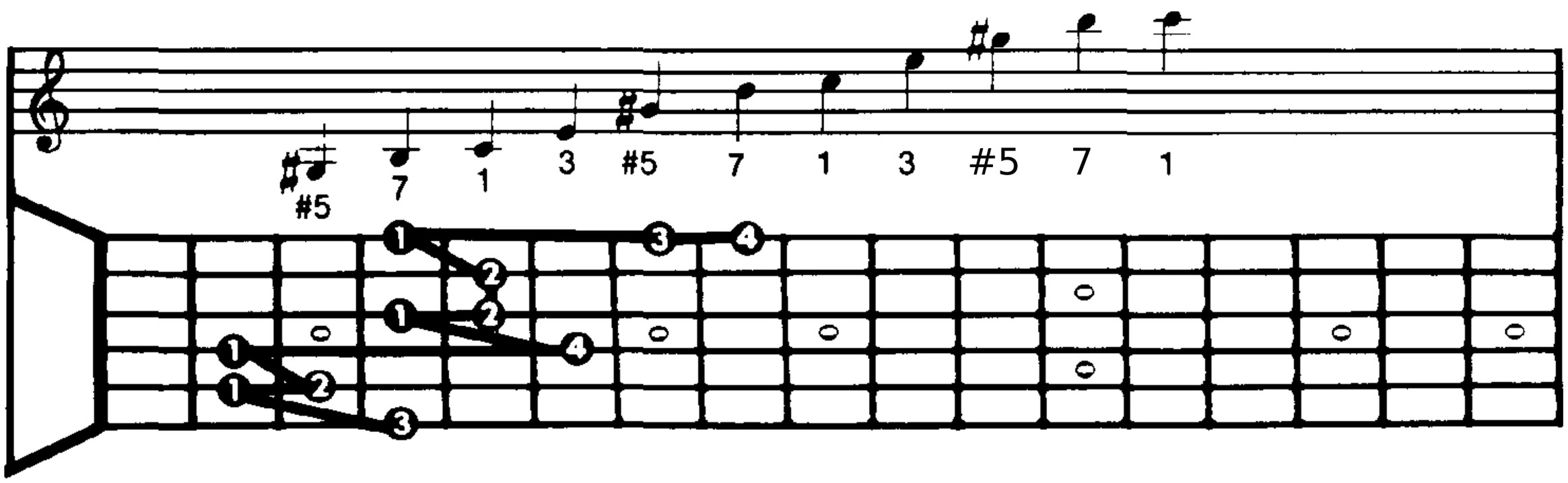
Gmaj 7 + 5



Gmaj 7 + 5



Cmaj 7 + 5

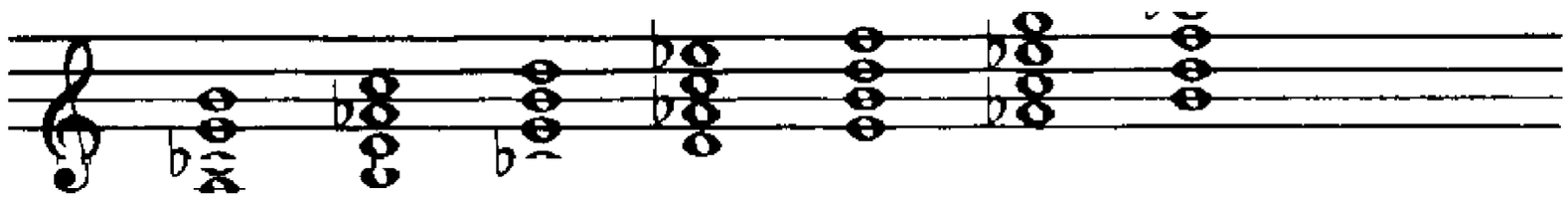


HARMONIZED HARMONIC MINOR SCALE

CHAR MONIC MINOR SCALE

C D Eb F G Ab B

H ARMONIZED C HARMONIC MINOR SCALE



I II III IV V VI VII

TH E RESULTING CHORDS ARE:

Cm + 7	Dm7b 5	Ebmaj7 + 5	Fm 7	G7	Abmaj 7	B°7
I	II	III	IV	V	VI	VII

DIFFERENT CHORD TYPES

I	Minor-Major 7
II	Minor 7b5
III	Major 7 + 5
IV	Minor 7
V	Dominant 7
VI	Major 7
I	Dim inished 7

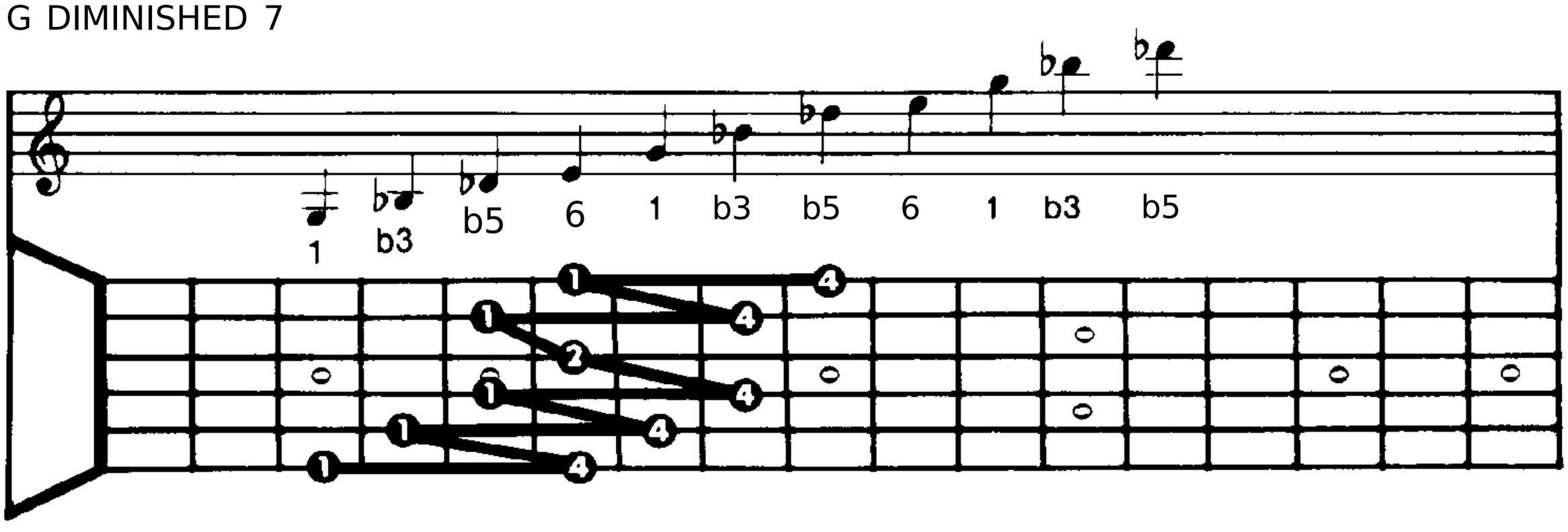
REMEMBER!

This formula will hold for any Harmonized Harmonic Minor Scale

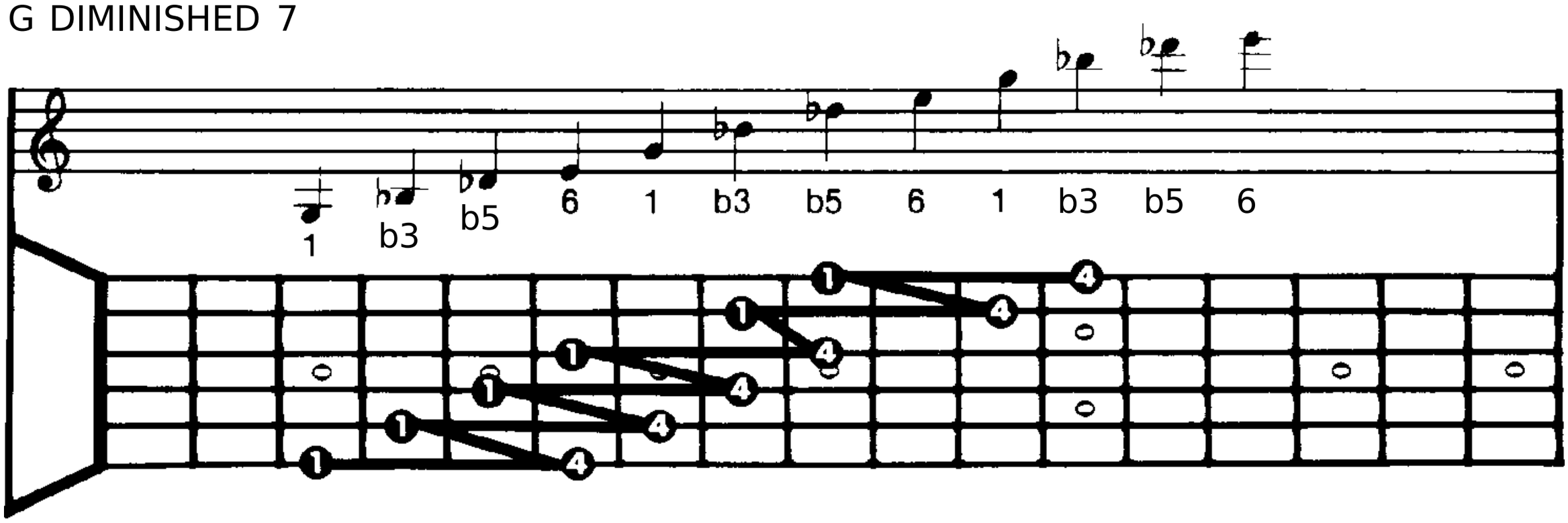
Compared to the chord types that resulted from the harmonization of the other two scales, we now know we are going to need an arpegg io to accommodate the Diminished 7 chord.

ARPEGGIO FINGERINGS

G DIMINISHED 7

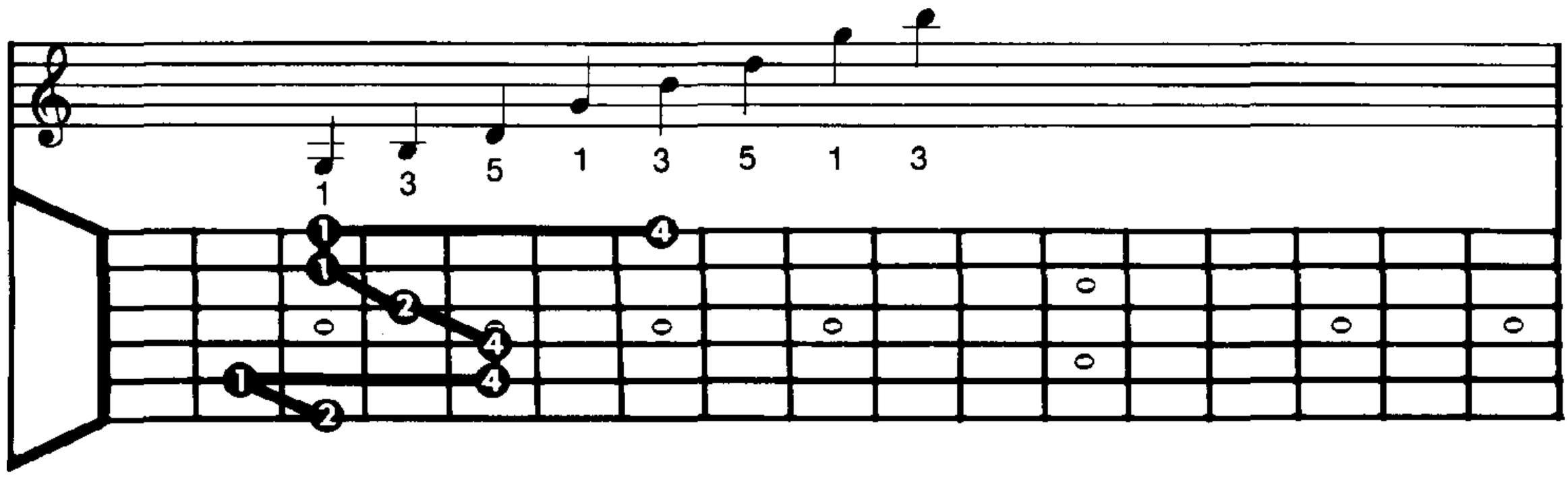


G DIMINISHED 7

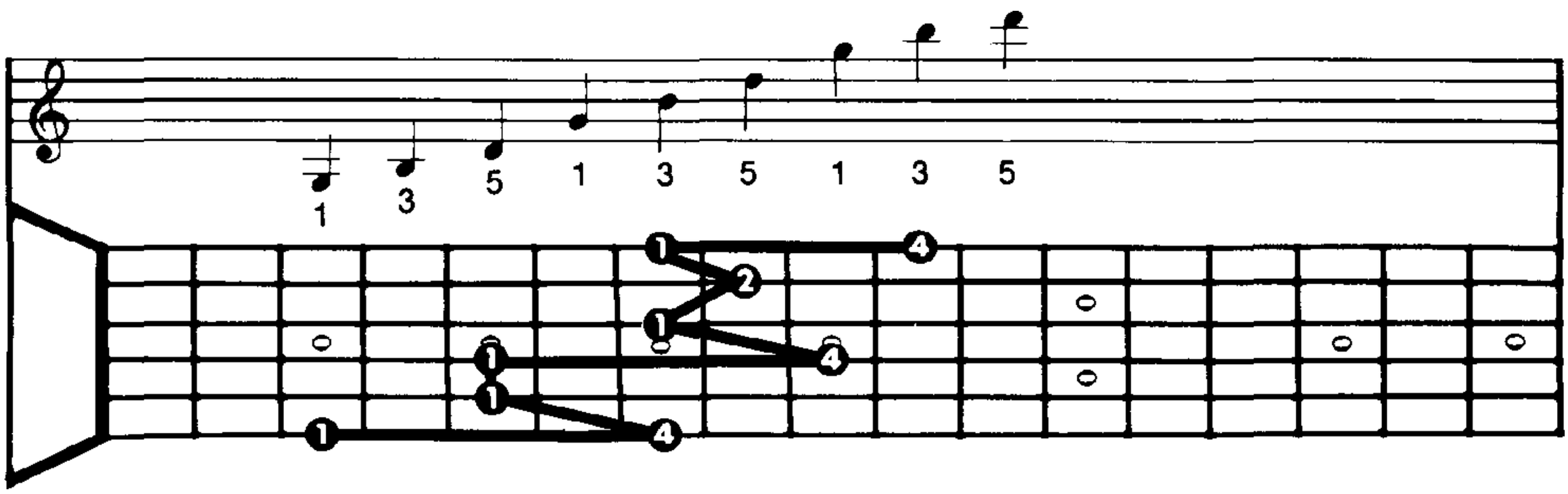


THERE ARE FOUR ADDITIONAL ARPEGGIOS THAT YOU SHOULD BECOME FAMILIAR WITH. THEY ARE MAJOR, MINOR, AUGMENTED AND MAJOR 7b5 ARPEGGIOS.

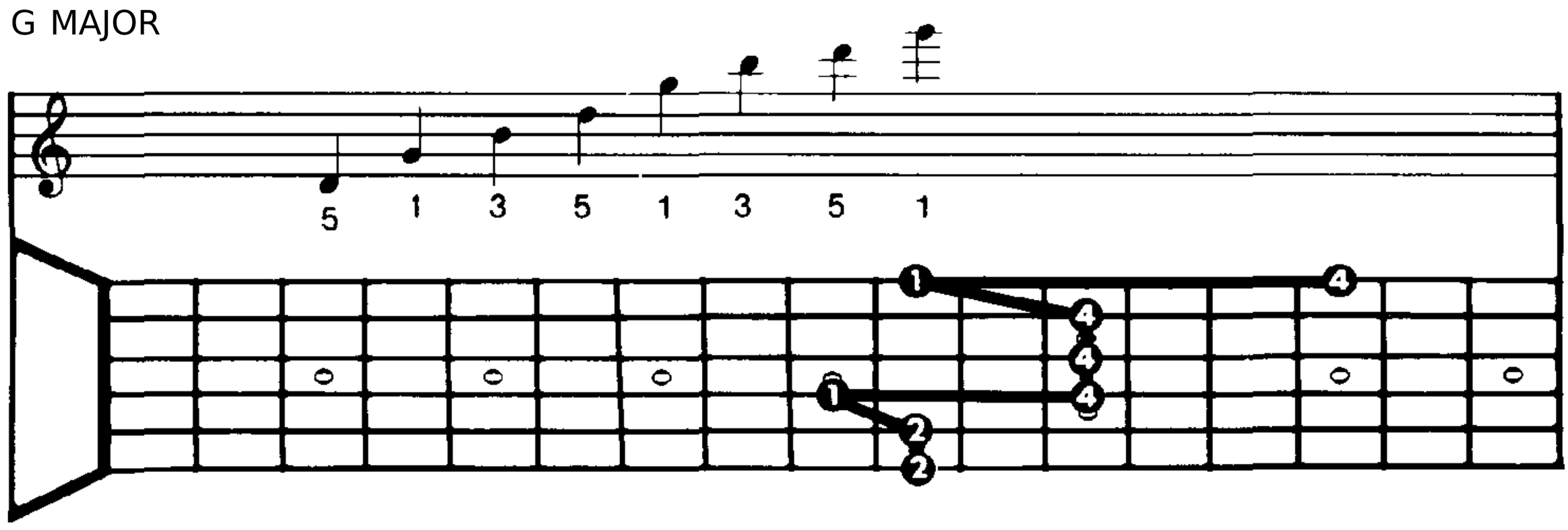
G MAJOR



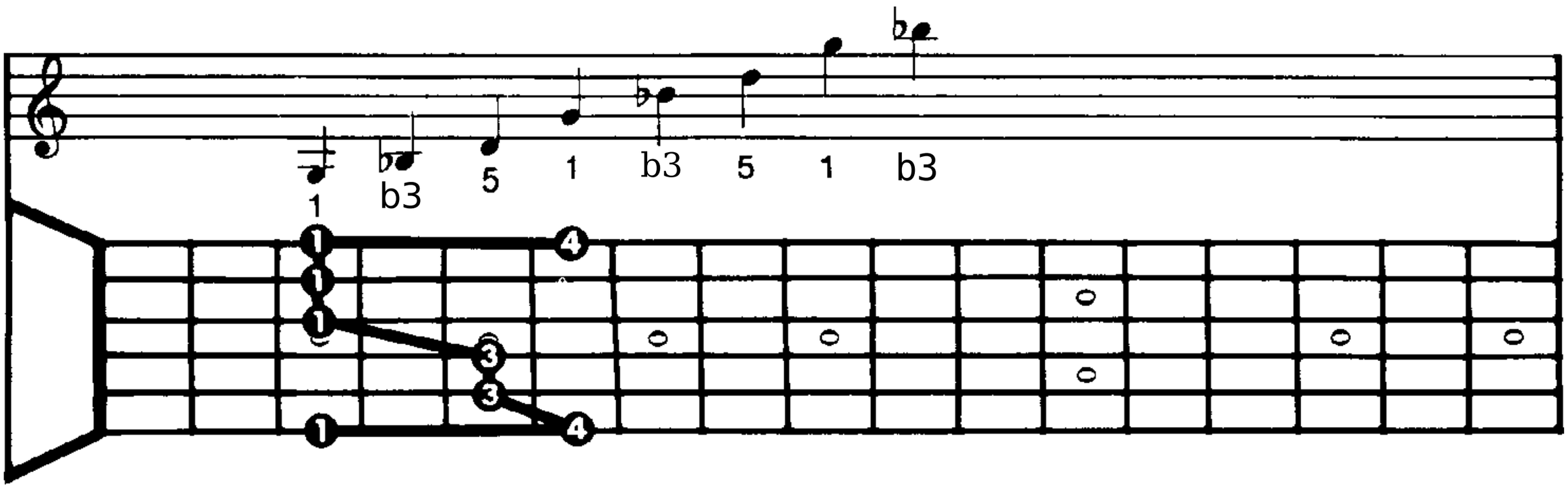
G MAJOR



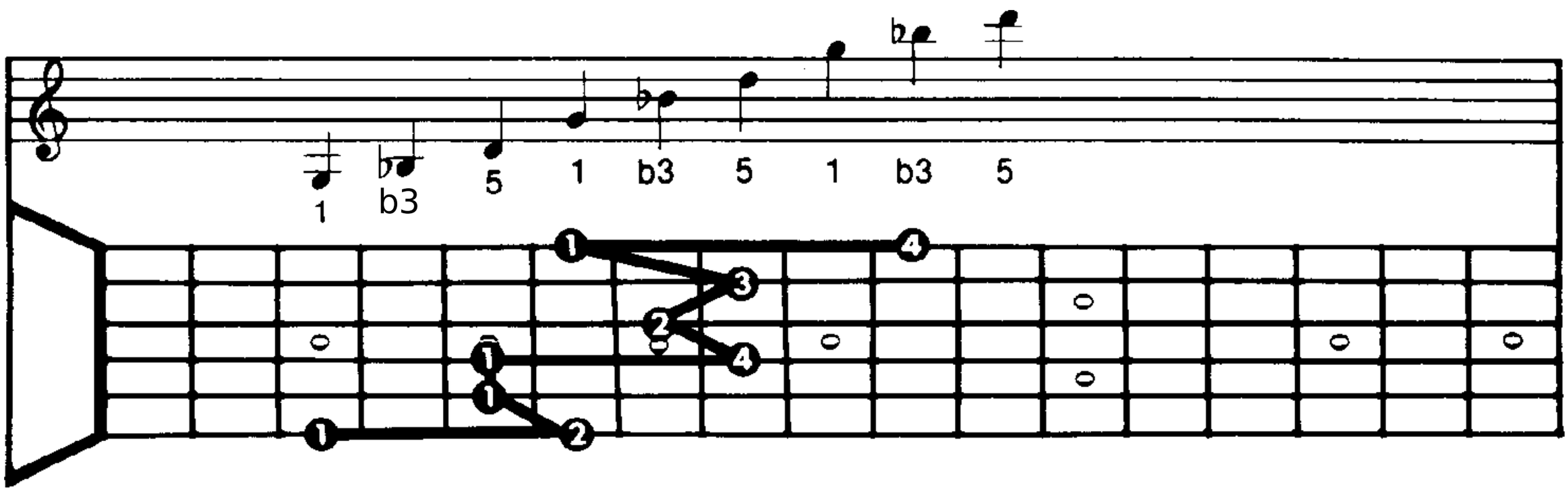
G MAJOR



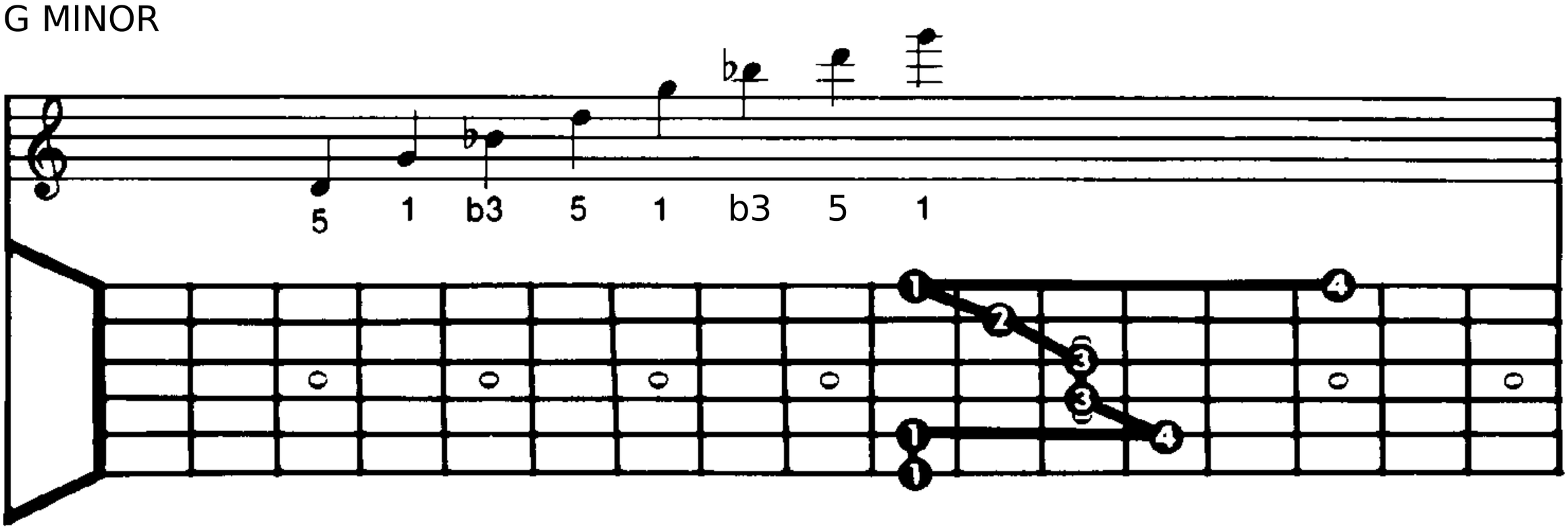
G MINOR



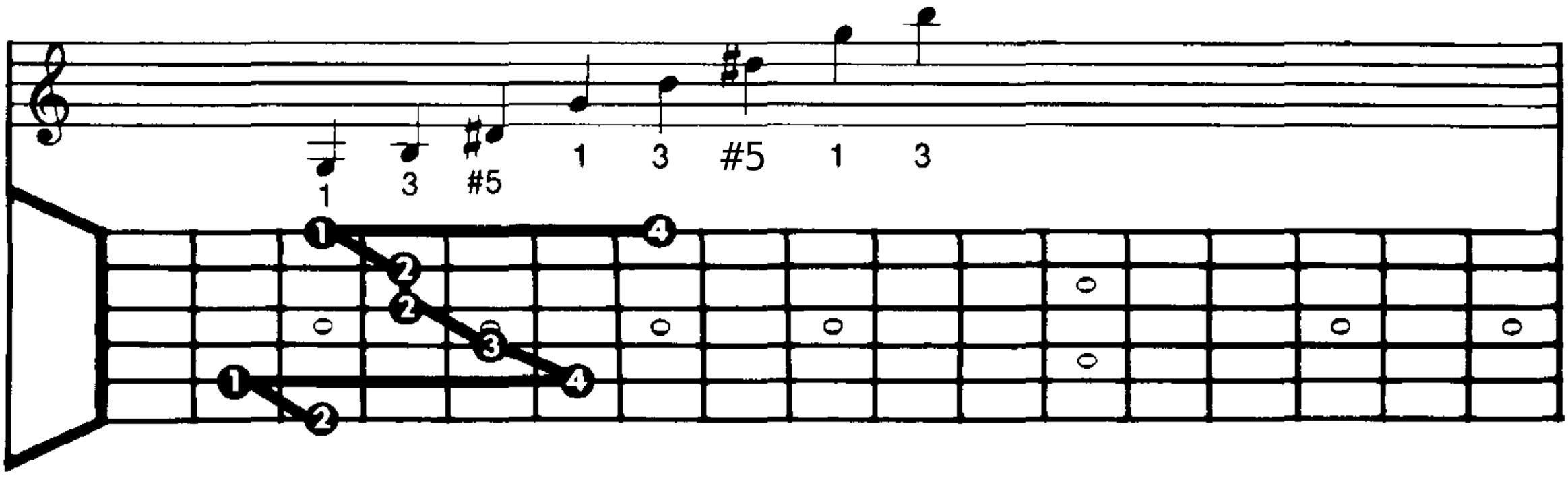
G MINOR



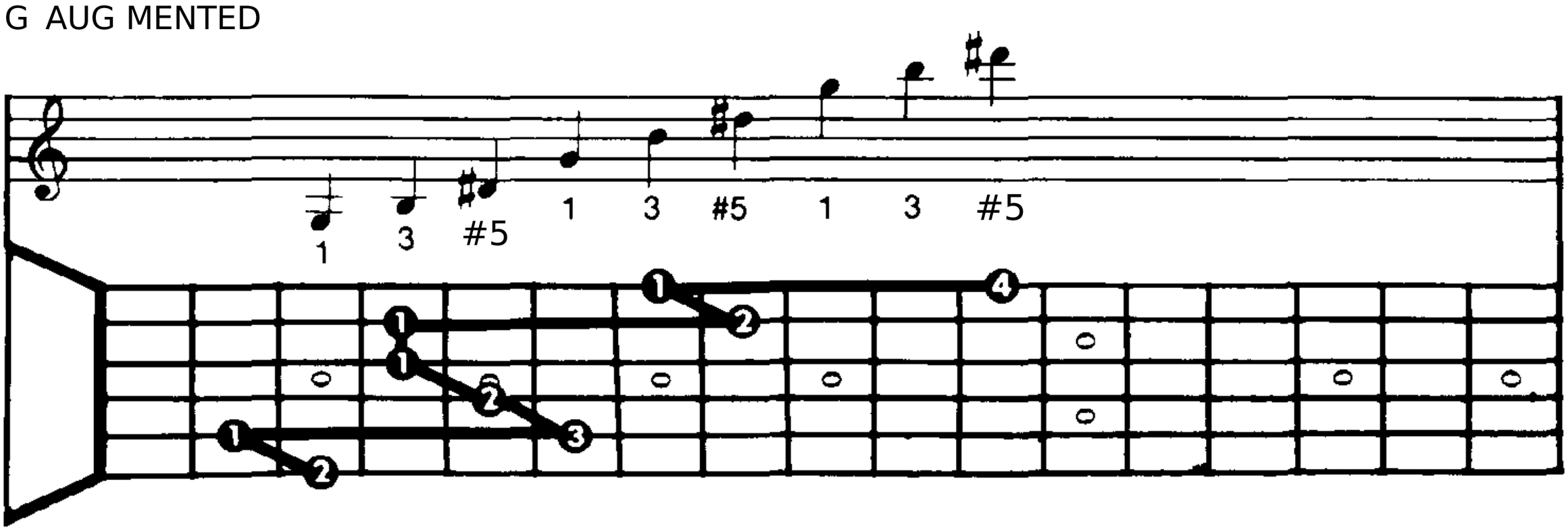
G MINOR



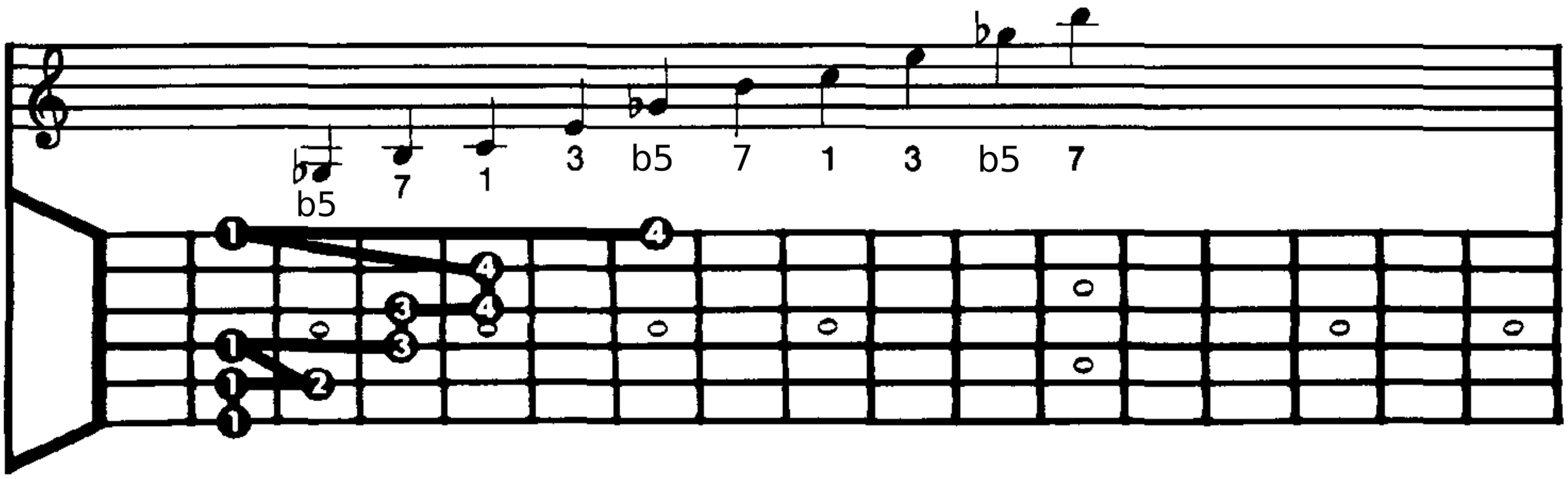
G AUGMENTED



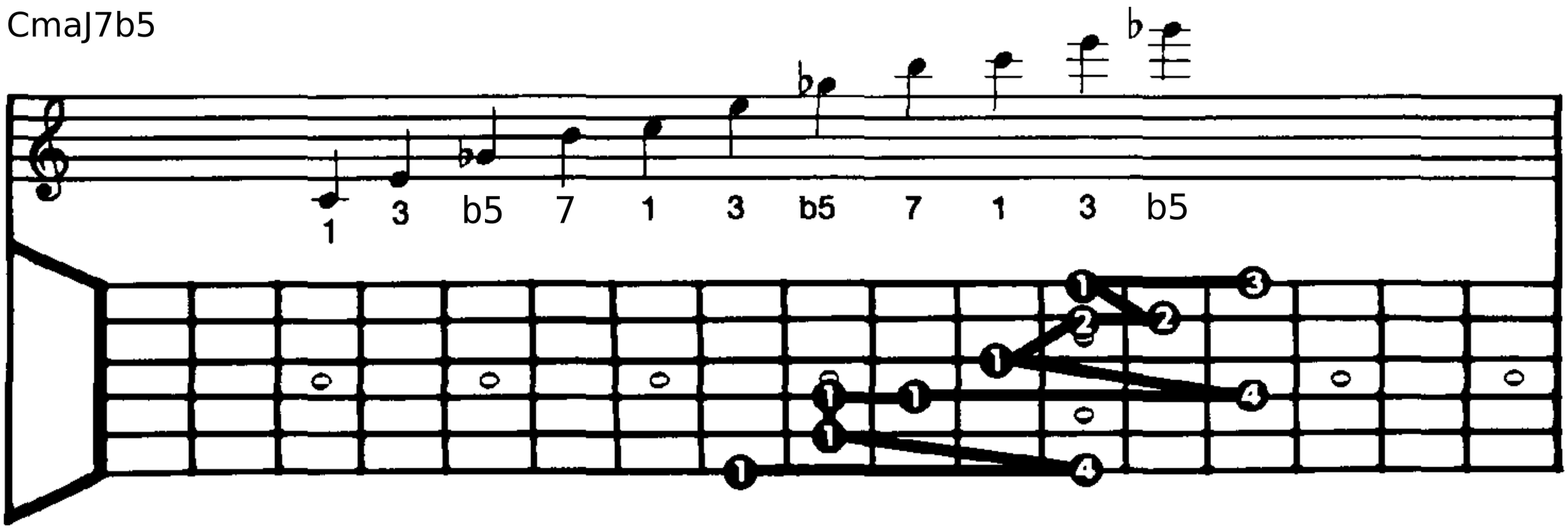
G AUG MENTED



Cmaj7b5



CmaJ7b5



CREATE MAJOR SOUNDS

C MAJOR SCALE
(Ionian)

C	D	E	F	G	A	B
1	2/ 9	3	4/ 11	5	6/ 13	7

MAJOR 7 CONSTRUCTION

1.	3,	5,	7
C,	E,	G,	B

Here's where we start. Using the major chord family, (Key of C in order to make all examples as explicit as possible) we are going to apply different arpeggios against the Major 7 chord and see what other Major chord sounds we can create. We will use the \, III, and VI arpeggios in the Key of C.

	Created Chordal Sound
Cmaj7 (I) arpegg io played against a Cmaj7 chord	Cmaj7
MAJOR 9 SUBSTITUTION RULE Playing a Minor 7 arpegg io up a Major 3rd from the root of the major chord will create a Major 9 sound. Why? The addition of the D note, which is the 9th of C.	Cmaj9

Cmaj7 (I) arpeggio played against a Cmaj7 chord

(C, E, G, B 1, 3, 5, 7)	= Notes of the Cmaj7 arpeggio = Notes compared to a C chord

MAJOR 9 SUBSTITUTION RULE

Playing a Minor 7 arpegg io up a Major 3rd from the root of the major chord will create a Major 9 sound. Why? The addition of the D note, which is the 9th of C.

Em7 (III) arpeggio played against a Cmaj7 chord

(E, G, B, 3, 5, 7, 9	Notes of the Em7 arpeggio Notes compared to a C chord

MAJOR 6 SUBSTITUTION RULE

Playing a Minor 7 arpegg io down a Minor 3rd from the root of the major chord will create a Major 6 sound. Why? The addition of the A note, which is the 6th of C.

Am7 (VI) arpeggio played against Cmaj7 chord C6

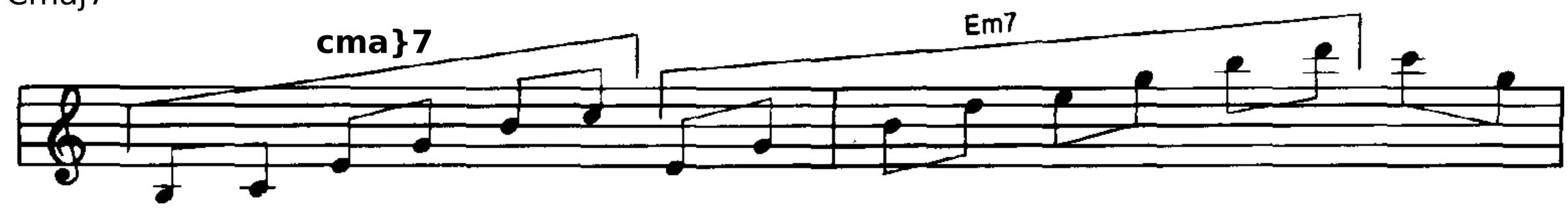
$$\begin{pmatrix} A, & C, & E, & G \\ 6, & 1, & 3, & 5 \end{pmatrix}$$

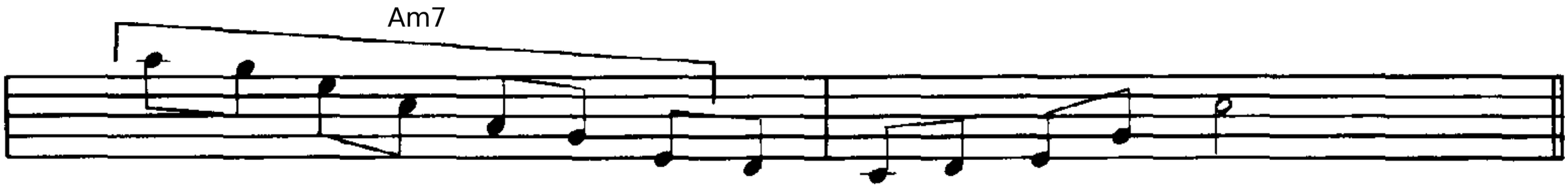
Notes of the Am7 arpegg io
Notes compared to a C chord

MAJOR SOUNDS

This is an example of four bars of Cmaj7 utilizing the substitution principles we just learned

Cmaj7





THERE ARE OTHER WAYS TO CREATE MAJOR 7b5 SOUNDS.

				Created Chordal Sound
Bm7 arpeggio (B, D, F#, A 7, 9, b5, 6)	against Bm7 Analysis	Cmaj7b5 chord ”Play Minor 7 arpeggio down a Mlnor 2nd.	=	Cmaj6l 9b5
Gbm7b5 arpeggio bs b . A, C, E 6, 1, 3)	against Gbm7b5 Analysis	Cmaj7b5 chord ”Play Minor 7b5 arpeggio up a Flat Sth		Cmaj6b5

- Substitution rule

CREATE MINOR SOUNDS

D MINOR 7
SCALE
(Dorian)

D	E	F	G	A	B	C
1	2/ 9	b 3	4/ 11	5	6/ 13	b 7

MINOR 7 CONSTRUCTION

1,	b3 ,	5,	b 7
D,	F,	A,	C

Notice we are using arpeggios of chords all resulting from a harmonized C major scale.
Dm7 = II chord, Key of C.

Created
Chordal
Sound

Dm7 (II) arpegg io against (D, F, A, 1, b3 5, 7)

Dm7 chord

Dm7 arpegg io
Notes compared to a Dm7 chord

Dm7

Fmaj7 (IV) arpegg io against (F, A, b3, 5, 7 E) = Fmaj7 Analysis

Dm7 chord

* Play Major 7 arpegg io up a Minor 3rd.

Dm9

Am7 (VI) arpegg io against (A, C, E, G 5, b7 9, 11) = Am7 Analysis

Dm7 chord

”Play Minor 7 arpegg io up a Sth .

Dm11

Bm7b5 (VII) arpegg io against B, D, F, A (6, 1, b3 5) = Bm7b5 Analysis

Dm7 chord

“Play Minor 7b5 arpegg io down a Minor 3rd.

Dm6

Cmaj7 (I) arpeggio against (C, E, G, B) Cmaj7

b7 9, 1 1 = Analysis
, 1 3

Dm7 chord

* Play Major 7 arpeggio down a Major 2nd .

Dm13

2 Em (III arpegg io against
G7 fV) arpegg i
(E, G, B, F D) Em7

Dm7 chord
o G, B, D, = 11, 3 6, 1 ,

”Play Minor 7 arpegg

Dm1

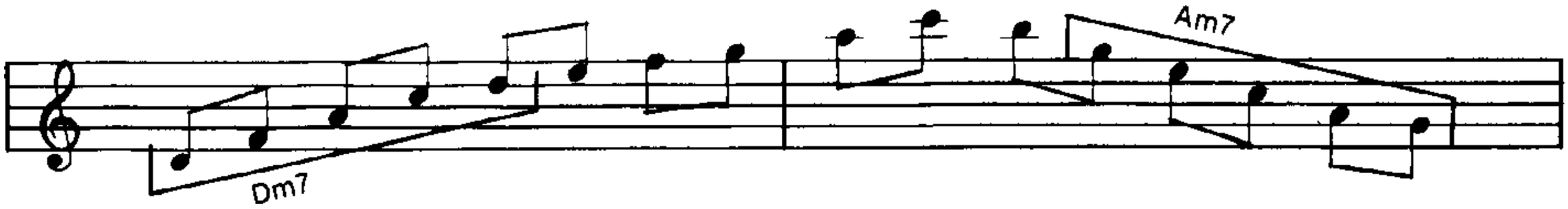
against G7 = Dm7 chord ”Play Dominant 7 arpeggio up a 4th Dm6 add 11

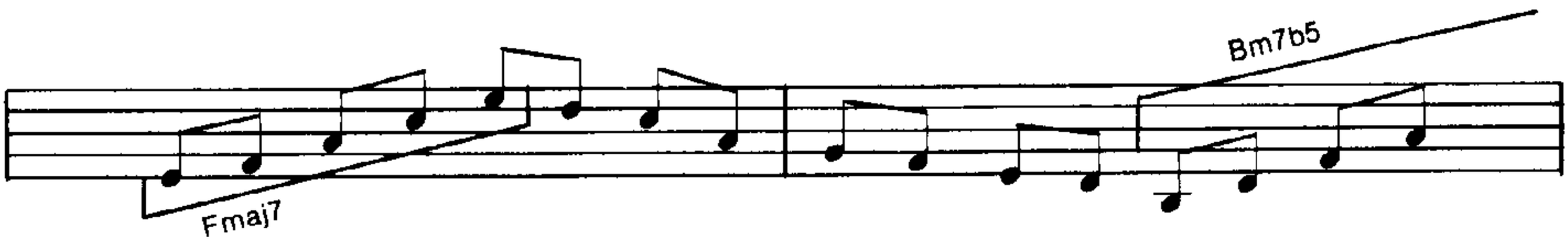
Analysis

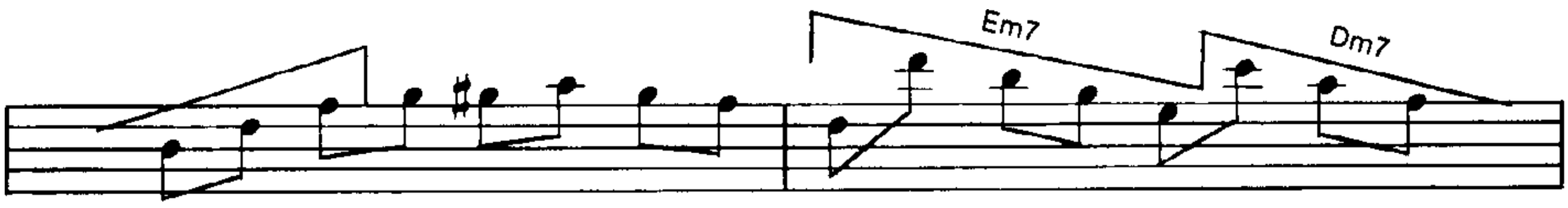
”Substitution Rule

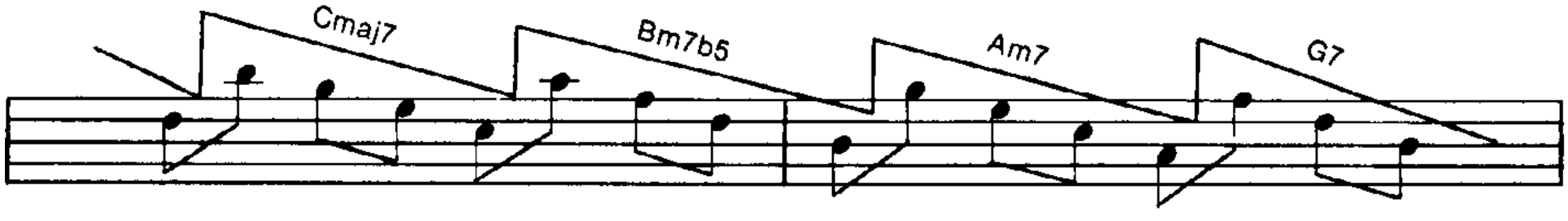
MINOR SOUNDS

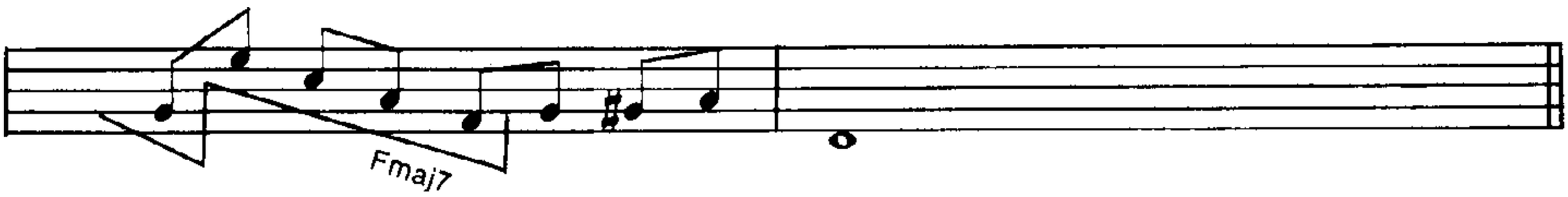
Dm7











CREATE MINOR 7b5 SOUNDS

B MINOR 7b5 SCALE (Locrian)

B	C	D	E	F	G	A
1	2/9	b3	4/11	b5	6/13	b7

MINOR 7b5 CONSTRUCTION

1,	b3,	b5,	b7
B,	D,	F,	A

Created Chordal Sound

Bm7b5 arpegg io chord (B, D, F-, A) 1, b3, b5, b7 against Bm7b5 Analysis = Bm7b5

= Bm9b5

Dm7 arpeggio chord (D, F, , c) b3, b5, b7, 9 against Bm7b5 Dm7 Analysis = "Play Minor 7 arpegg io up a Minor 3rd.

G7 arpegg io (G, B, D, F arpegg io 13, 1 Major 3rd) b3, b5 against Bm7b5 chora G7 Analysis = "Play Dominant 7 down a Bm13b5

B• arpegg io against Bm7b5 chord

(B, D, F, Ab 1, b3, b5, 6) "Substitution Rule B• Diminished arpegg io * Play Analysis on the root.

Bm6b5

CREATE DOMINANT SOUNDS

G DOMINANT SCALE (Mixolydian)

G	A	B	C	D	E	F
1	2/9	3	4/11	5	6/13	b7

DOMINANT 7th CONSTRUCTION

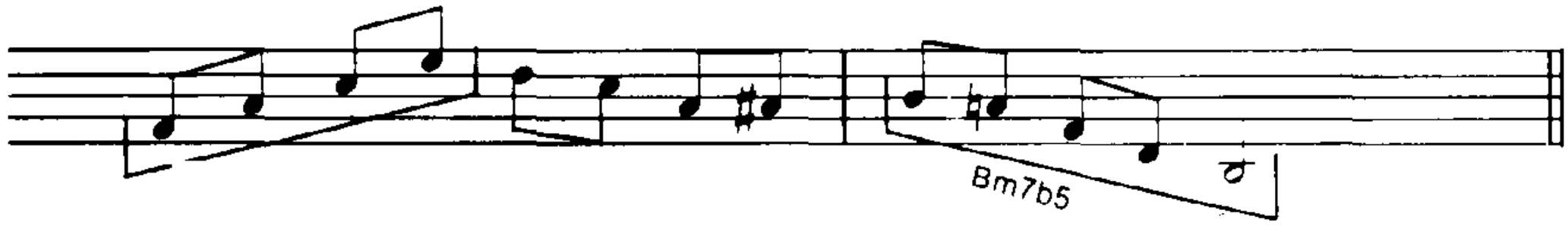
1,	3,	5,	b7
G,	B,	D,	F

Notice we are using arpeggios of chords all result ing from a harmonized C major scale.
G7 -

V chord, Key of C.

				Created Chordal Sound
G7(V) arpegg io G, B, D, F \ 1, 3, 5, b7/		against G7 arpegg io Notes comDared to a G7 chord	G7 chord	G7
Bm7b5 (VII) arpeggio against QB, D, F, A Bm7b5 \ 3, 5, b7, 9 / Analysis			G7 cnoro "Play Minor 7b5 arpegg io up a Major 3rd .	= G9
Dm7 (II) arpeggio chord D, F, A, C \ 5, b7, 9,	= =	against Dm7 arpegg io Analysis	G7 ”Play Minor 7 arpegg io up a Sth.	= G11
Fmaj7 (IV) arpegg io chord F, A, C, E \b7, 9, 11, 1		against Fmaj7 arpegg iu Analysis	G7 * Play Major 7 arpegg io down a Major 2nd .	= G13

DOMINANT SOUNDS



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CREATE ALTERED DOMINANT SOUNDS

(Mixolydian)

G	A	B	C	D	E	F
1	21 9	3	4/ 11	5	6/ 13	b 7

					Created Chordal Sound
Ab° (arpeggio Ab, B, D, b9, 3, 5, b7)	=	against Ab° Analysis	G7 chord ”Play DimInl9hed arpegg io up Minor 2nd.		G7b 9
G aug. arpeggio (G, B, D# 1, 3, #5)		against G aug. Analysis	G7 chord • Play Augmented arpegg io on Root.		G7# 5
A aug. arpegg io (A, Db, F 9, b5, b7)	=	against A aug . Analysis	G7 chord ”Play Augmented arpeggio up a Major 2nd.		G9b5
Gm7 arpegg io (G, Bb, D, F 1 , #9 5, b7)		against Gm7 Analysis	G7 chord ”Play Minor 7 arpegg io on Root.		G7# 9
Ebmaj7#5 (arpegg io D#, G, B, D #5, 1, 3, 5)		against Ebmaj7# 5 Analysis	G7 chord ”Play Major 7 + 5 arpeggio up a Minor 6th.		G7#5
Fm7b5 arpeggio (F, Ab, B, Eb b7, b9, 3, #5)	=	against Fm7b5 Analysis	G7 chord ”Play Minor 7b5 arpegg io down a Major 2nd.		G9b5
Abm + 7 arpeggio (Ab, B, D#, G b9, 3, #5, 1)	=	Abm +7 Analysis	Db7 arpegg io Cm +7 arpegg io	G7 chord “Play M inor-Major arpegg io up a Minor 2nd.	
against Db7 (Db, F, Ab , B b5, b7 b9, 3)	=	Db7 Analysis		G7 chord “Play Dominant	

arpegg io up a Flat Sth .

G7 chord

G7#5b9

G7b5b9

G11#5

$$\begin{pmatrix} C, & D\#, & G, & B \\ 11, & \#5, & 1, & 3 \end{pmatrix}$$

Cm + 7 Analysis

”Play Minor-Maior arpeggio up a 4th.

Dbm7b5 arpeggio

G7 chord

G13b5

$$\begin{pmatrix} Db, & E, & G, & B \\ b5, & 13 & 1, & 3 \end{pmatrix}$$

Dbm7b5 = Analysis

* Play Minor 7b5 arpegg io up a Flat Sth.

a | aimst

CREATE ALTERED DOMINANT SOUNDS USING MAJOR ARPEGGIOS

(Mixolydian)

G	A	B	C	D	E	F
1	2/9	3	4/11	5	6/13	b7

Created Chordal Sound

E Major arpegg io against G7 chord — G1*3b9*

(E, G# B, 13, b9, 3) — E Major Analysis — "Play Major arpegg io up a Major 6th

A Major arpegg io against G7 chord — G13b5

(A, C#, E, 9, b5, 13) — A Majo Analysis — "Play Major arpeggio up a Major 2nd.

G7b5b9

Db Major arpegg io against G7 chord

(Db, F, Ab arpeggio b5, bz. bg) — Db Major Analysis — "Play Major up a Flat Cth.

G7 + 9

Bb Major arpegg io against G7 chord

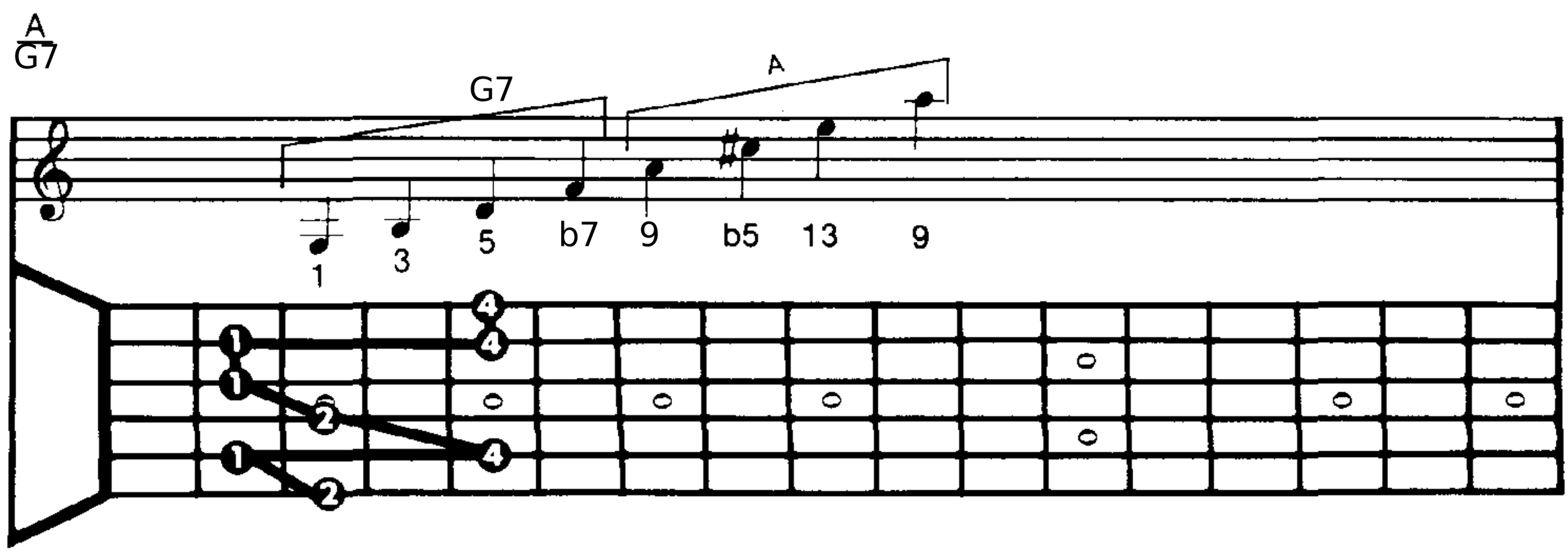
(Bb, D, #9, 5, b7) — Bb Major arpeggio Analysis — "Play Major up a Minor 3rd.

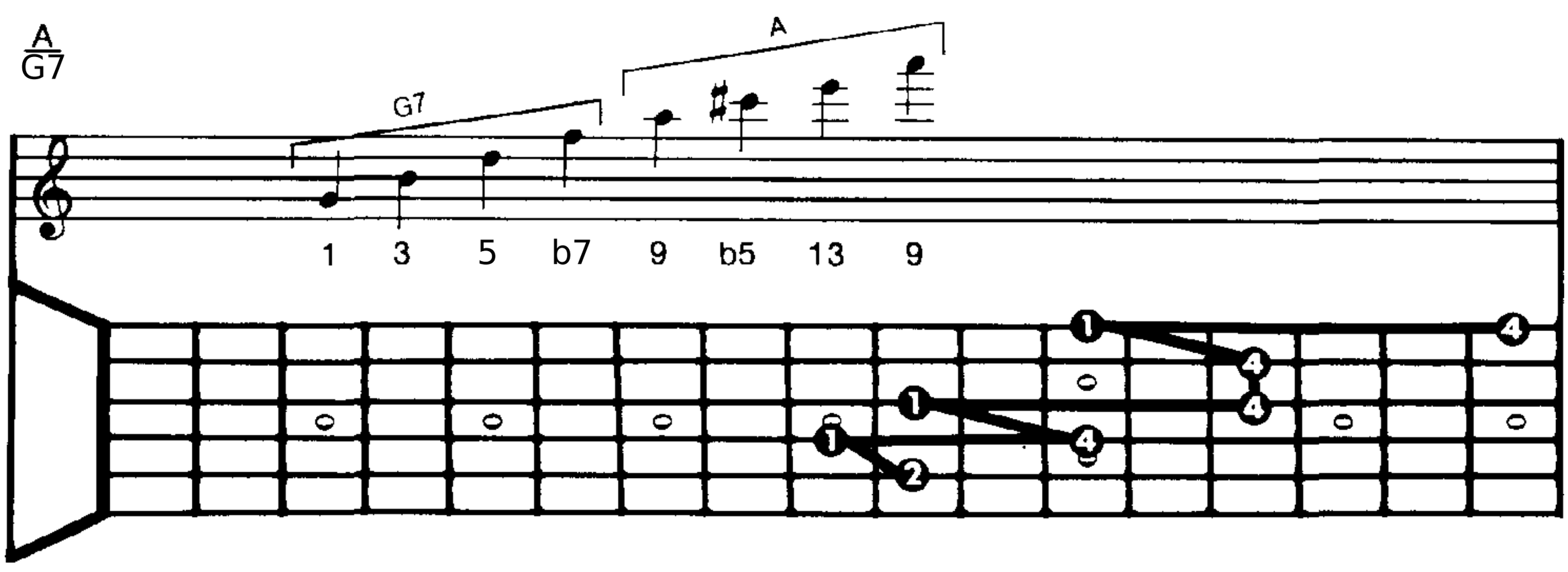
BI•TONAL ARPEGGIOS

THE IDEA HERE IS TO COMBINE TWO ARPEGGIOS (BI-TONALITY) TO CREATE THE DESIRED CHORDAL SOUND. IN THESE EXAMPLES, NOTE TH E LOWER ARPEGGIO IS DOMINANT AN D TH E HIGHER ARPEGGIO IS MAJOR.

G7 arpegg io plus A Major arpegg io G13b5

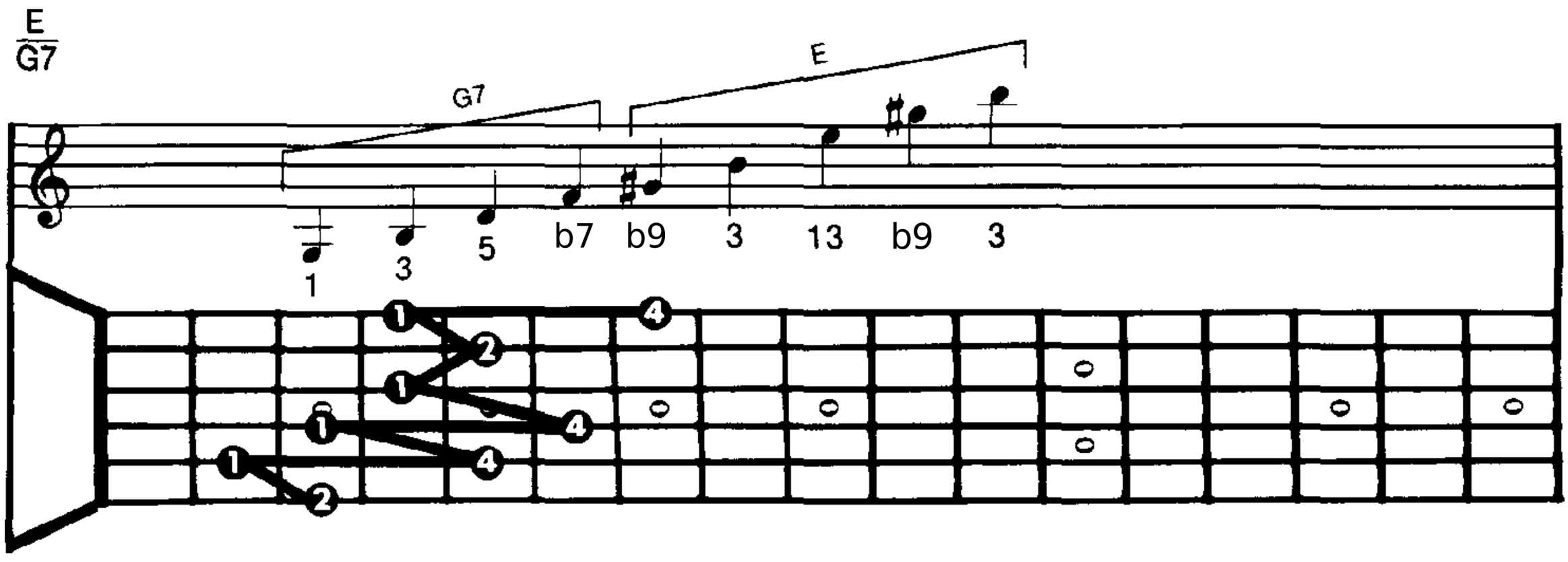
$$\begin{pmatrix} G, & B, & D, & F \\ 1, & 3, & 5, & b7 \end{pmatrix} \qquad \begin{pmatrix} A, & C\#, & E \\ 9, & b5, & 13 \end{pmatrix}$$

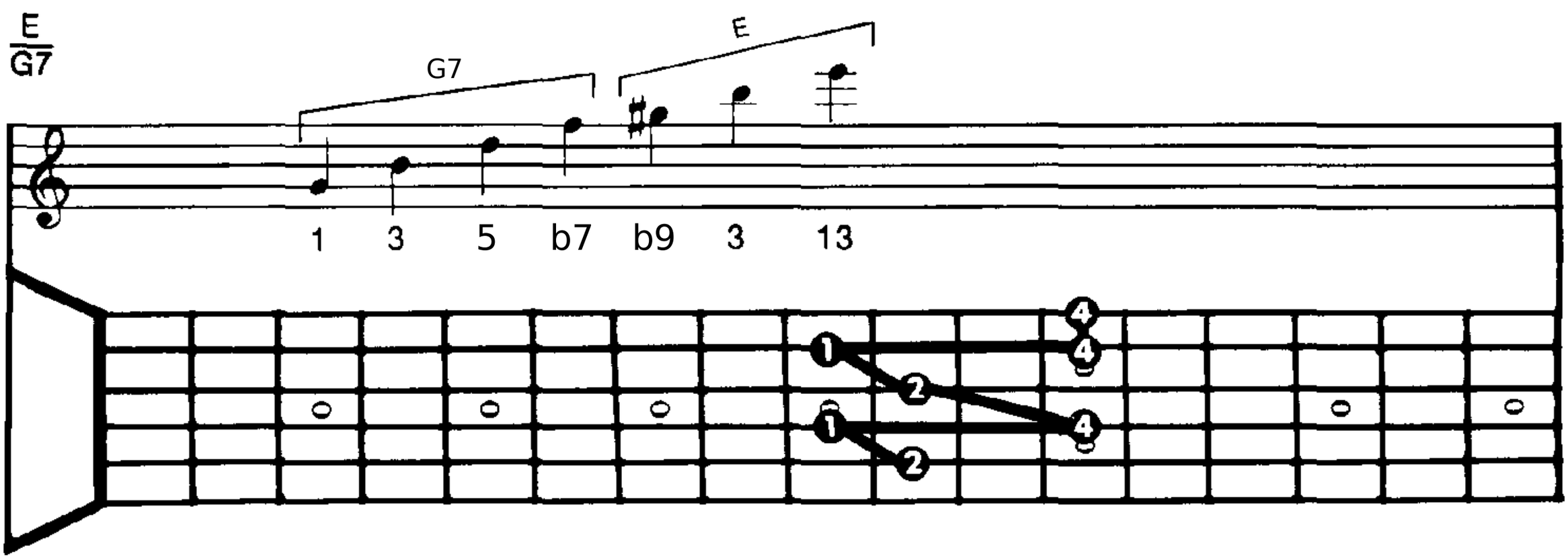




G7 arpeggio pl us E Major arpeggio G13b9

$$\begin{pmatrix} G, & B, & D, & F \\ 1, & 3, & 5, & D7 \end{pmatrix} \qquad \begin{pmatrix} E, & G\#, & B \\ 13, & b9, & 3 \end{pmatrix}$$



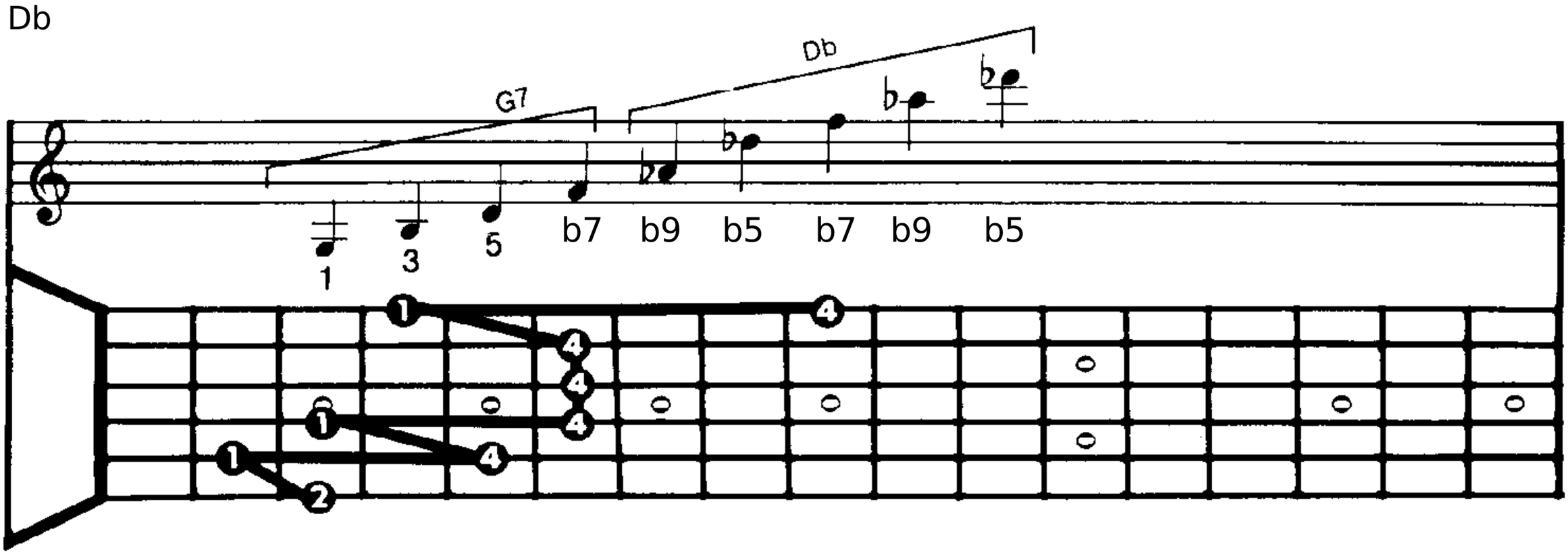


G7 arpeggio plus Db Major arpeggio = G7b5b9

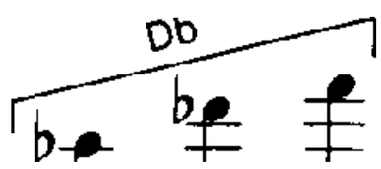
G,	B,	D,	F
1,	3,	5,	b7

Db,	F,	Ab
b5,	b7,	b9

Db



D
b
G
7



G7

b7 1 3 5 b7 b9 b5 b7

SYMMETRICAL INTERVAL STACKS

THIS IS A PROCESS OF STACKING ONE PARTICULAR INTERVAL UPON ITSELF, TH EN ANALYZING IT TO SEE WHAT CHORDAL SOUND IT CREATES AND WHICH CHORDS IT COULD BE USED AGAINST. FOR EXAMPLE, STACKING MINOR 3RDS WILL CREATE A DIMINISHED ARPEGGIO WHICH IS COMMONLY USED AGAINST THE DOMINANT CHORD. STACKING MAJOR 3RDS WILL CREATE AN AUGMENTED ARPEGGIO ALSO COMMONLY USED AGAINST THF DOMINANT CHORD.

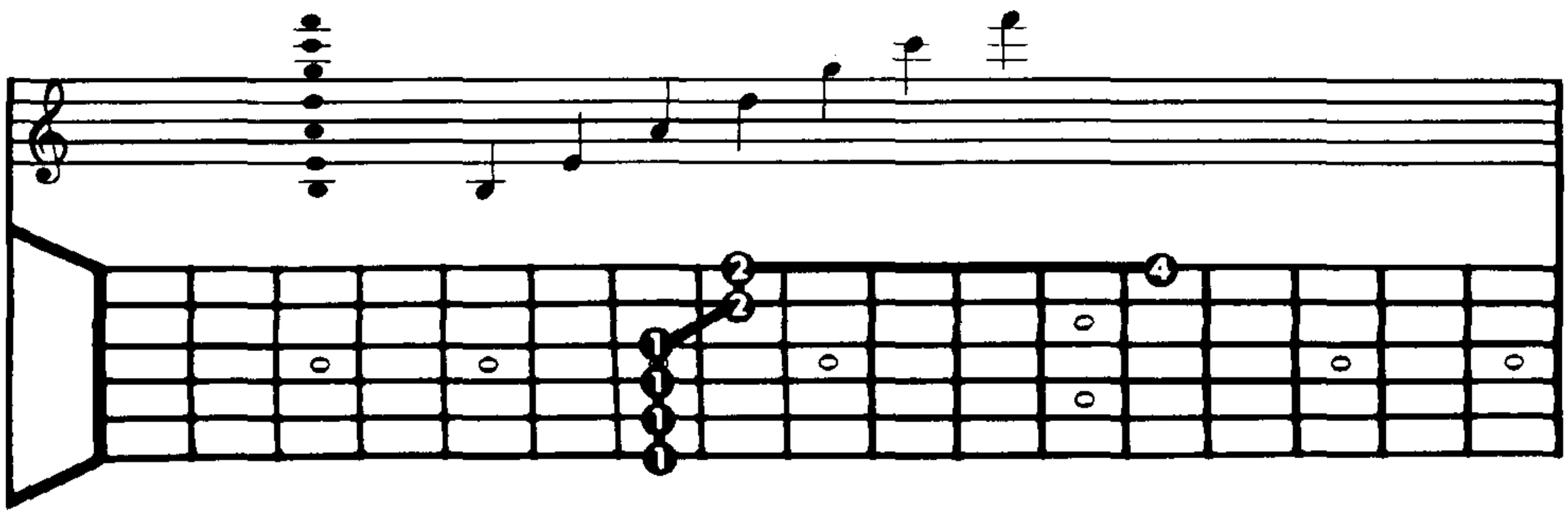
INTERVALS STACKED IN 4THS

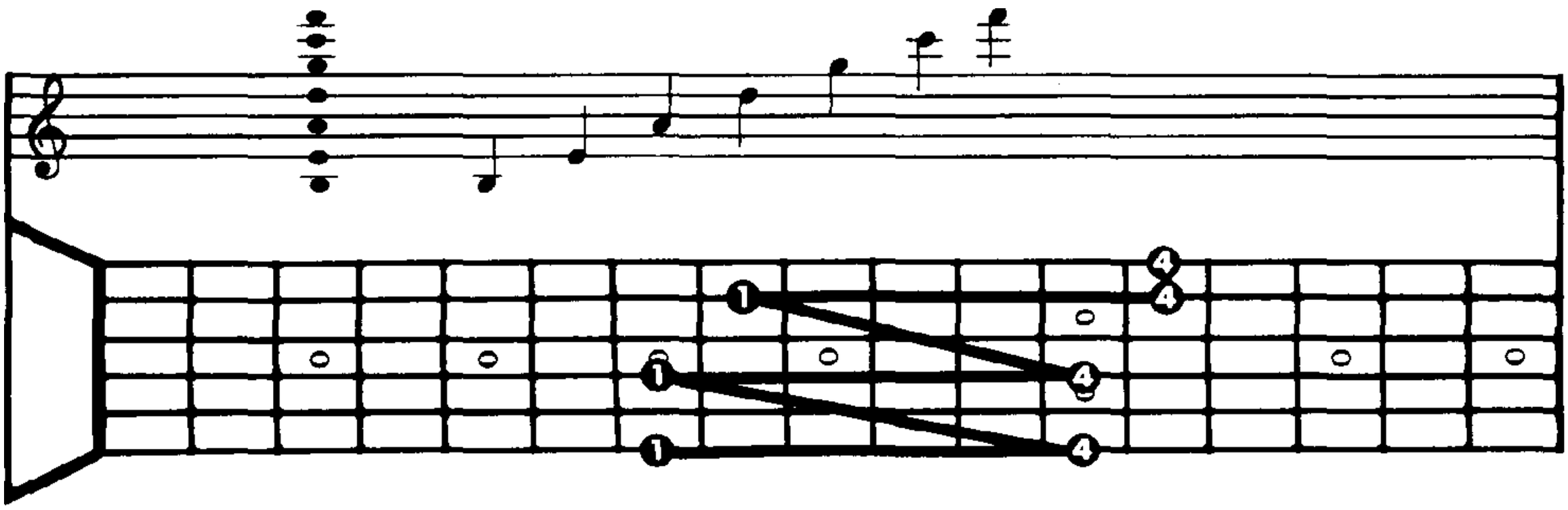
For a Major 7 chord start on the 7th and compare the notes.

i.e. For a Cmaj7 chord start on B.

B	E	A	D	G	C	F
7	3	6	9	5	1	1
						1

4THS





iNTERVAL S STACKED IN b5THS

For a Dominant chord start on the root and compare the notes. i.e. For a G7 chord start on G

$$\begin{pmatrix} G & Db & G & Db \\ 1 & b5 & 1 & b5 \end{pmatrix}$$ etc. This will work for any chord with a b5 in it

b5THS b5

INTERVALS STACKED IN STHS

For a Major 7 chord start on the root and compare the notes. i.e. For a Gmaj7 chord start on G

$$\begin{pmatrix} G & D & A & E & B & F\# \\ 1 & 5 & 9 & 13 & 3 & 7 \end{pmatrix}$$

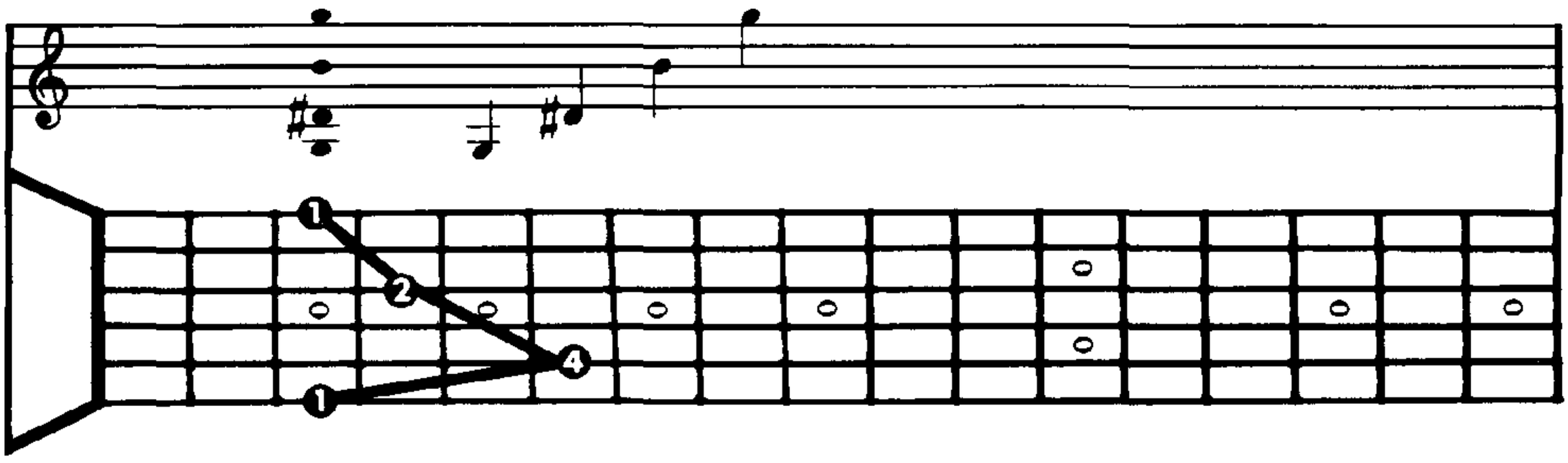
STHS

INTERVALS STACKED IN MINOR 6THS

For a Dominant chord start on the root and compare the notes. i.e. For a G7 chord start on G

$\begin{pmatrix} G & D\# & B & G \\ 1 & \#5 & 3 & 1 \end{pmatrix}$ etc. This will work for any Dominant 7 + 5 or Major + 5 chord.

b6THS

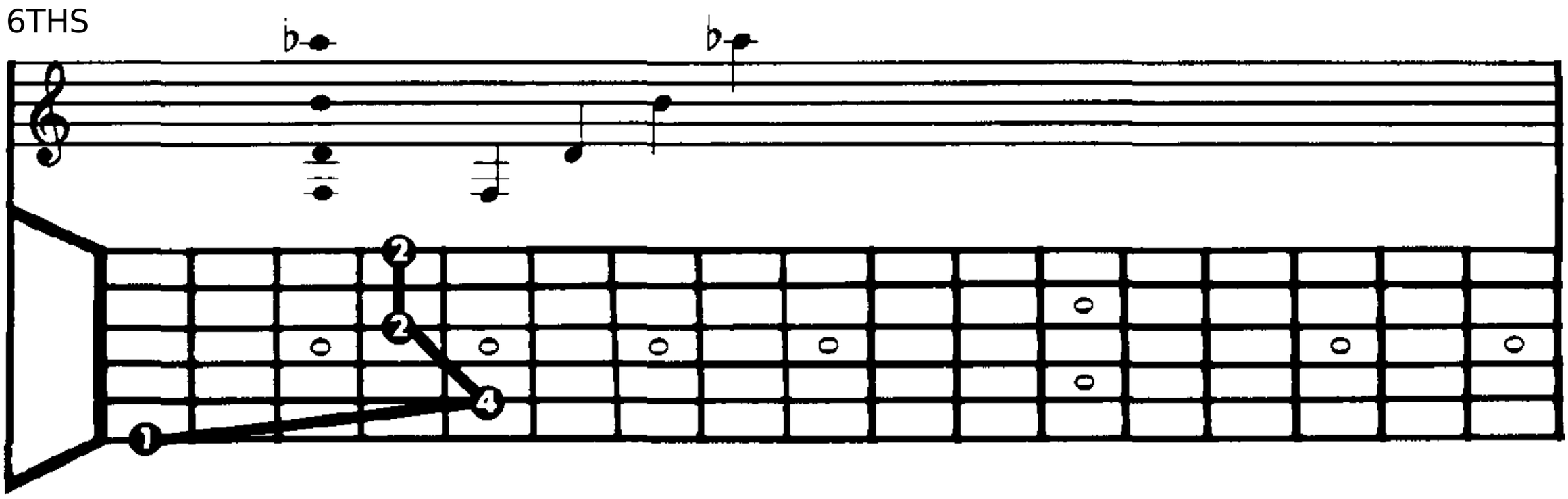


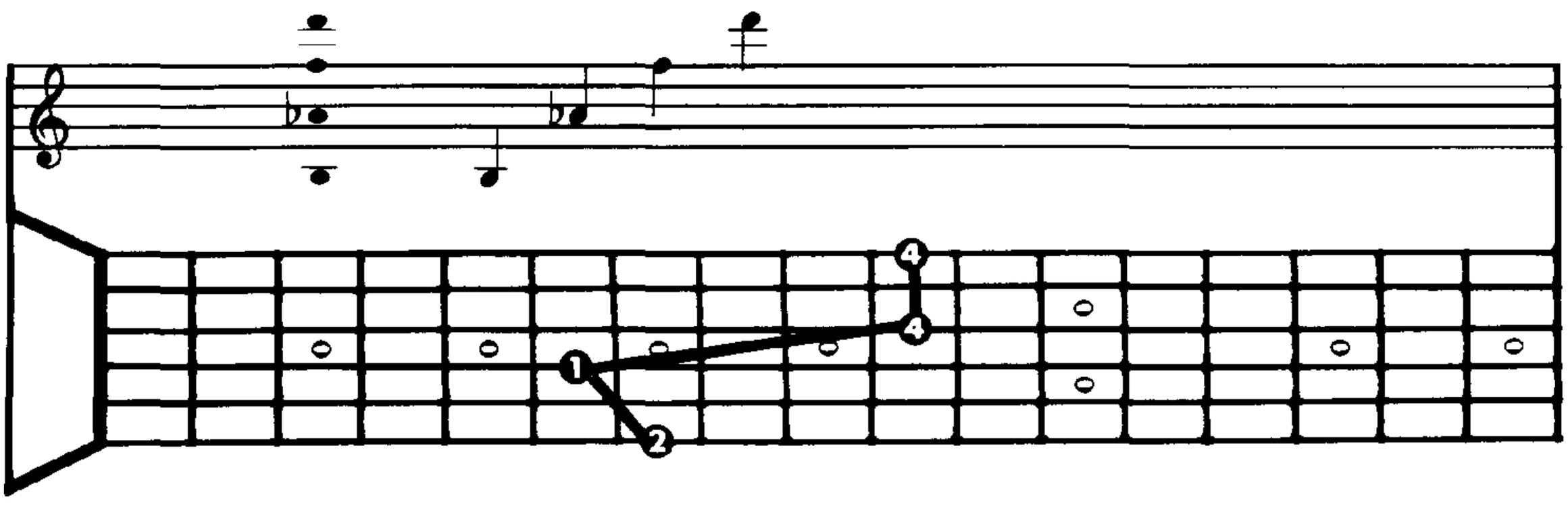
INTERVALS STACKED IN 6THS

For a Dominant chord start on the b7 and compare the notes. i.e. For a G7 chord start on F

$\begin{pmatrix} F & D & B & Ab \\ b7 & 5 & 3 & b9 \end{pmatrix}$ This will create a G7b9 sound.

6THS

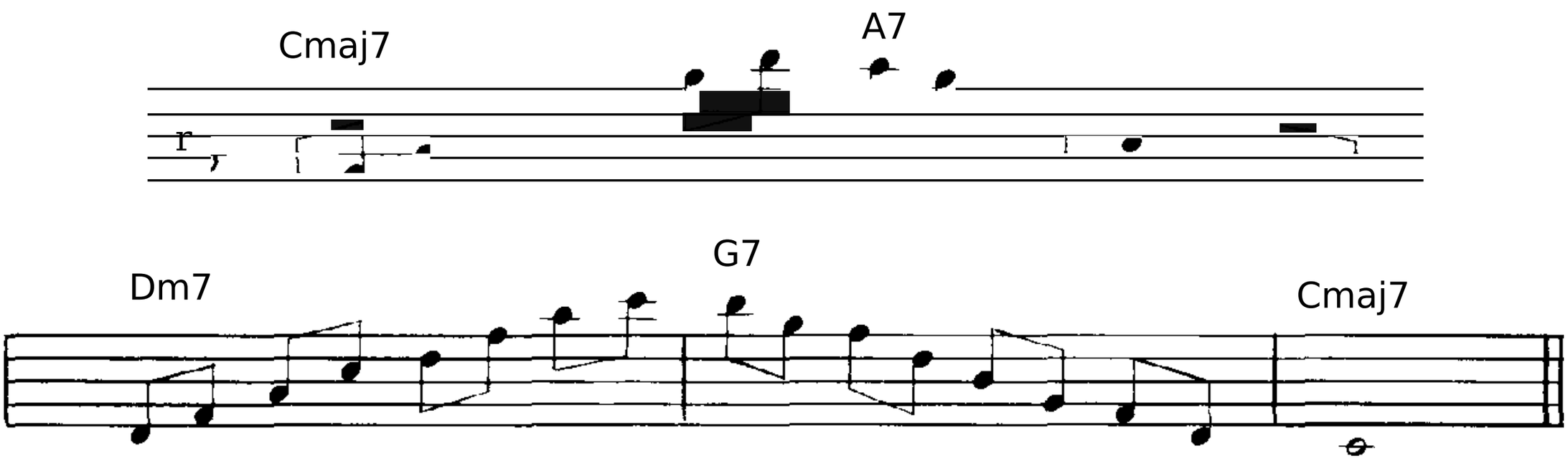


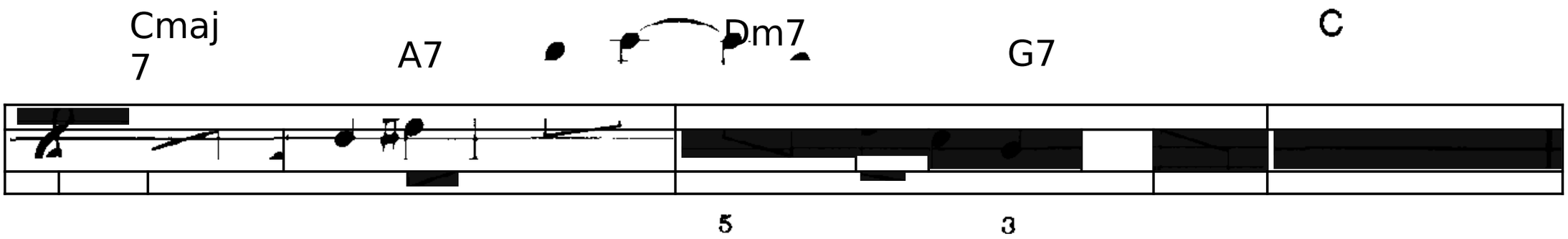


PRACTICE HINTS

Try practicing using eighth notes. This should improve your technique and help the music to sound relatively melodic. Regarding the examples below, notice:

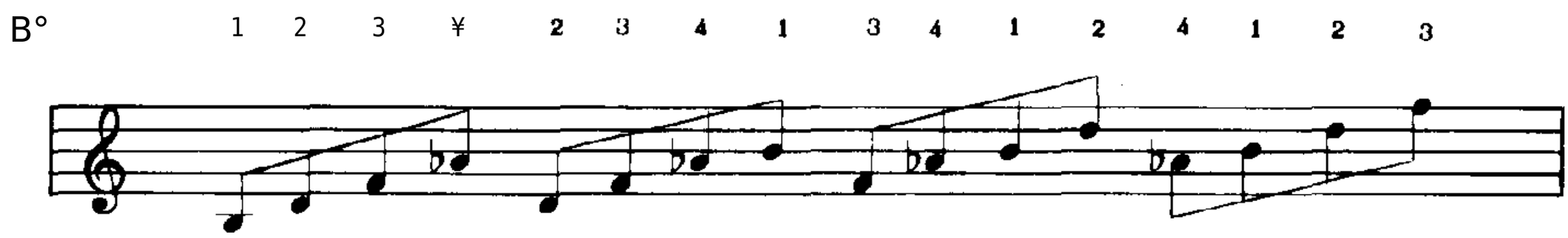
1)) long ascend ing and descend ing melod ic lines through chordal changes;
2) the occasional usage of a common tone to connect the two arpeggios;
3) that an arpeggio may begin not only on its root, but on any of its chordal tones.

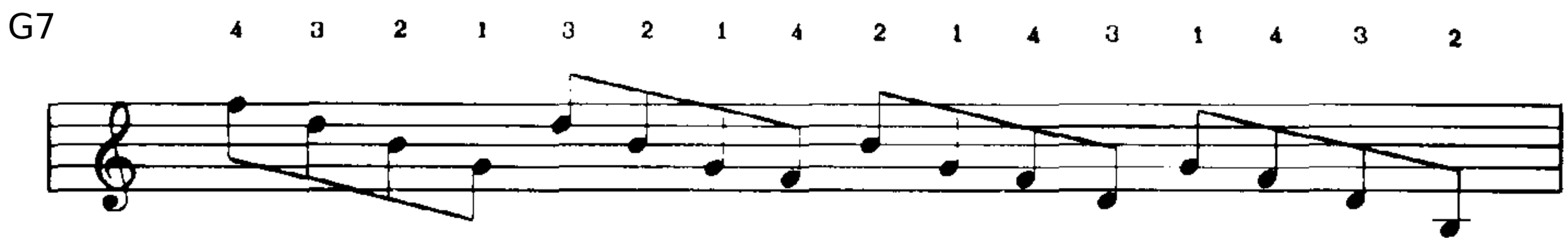




SEQUENCES

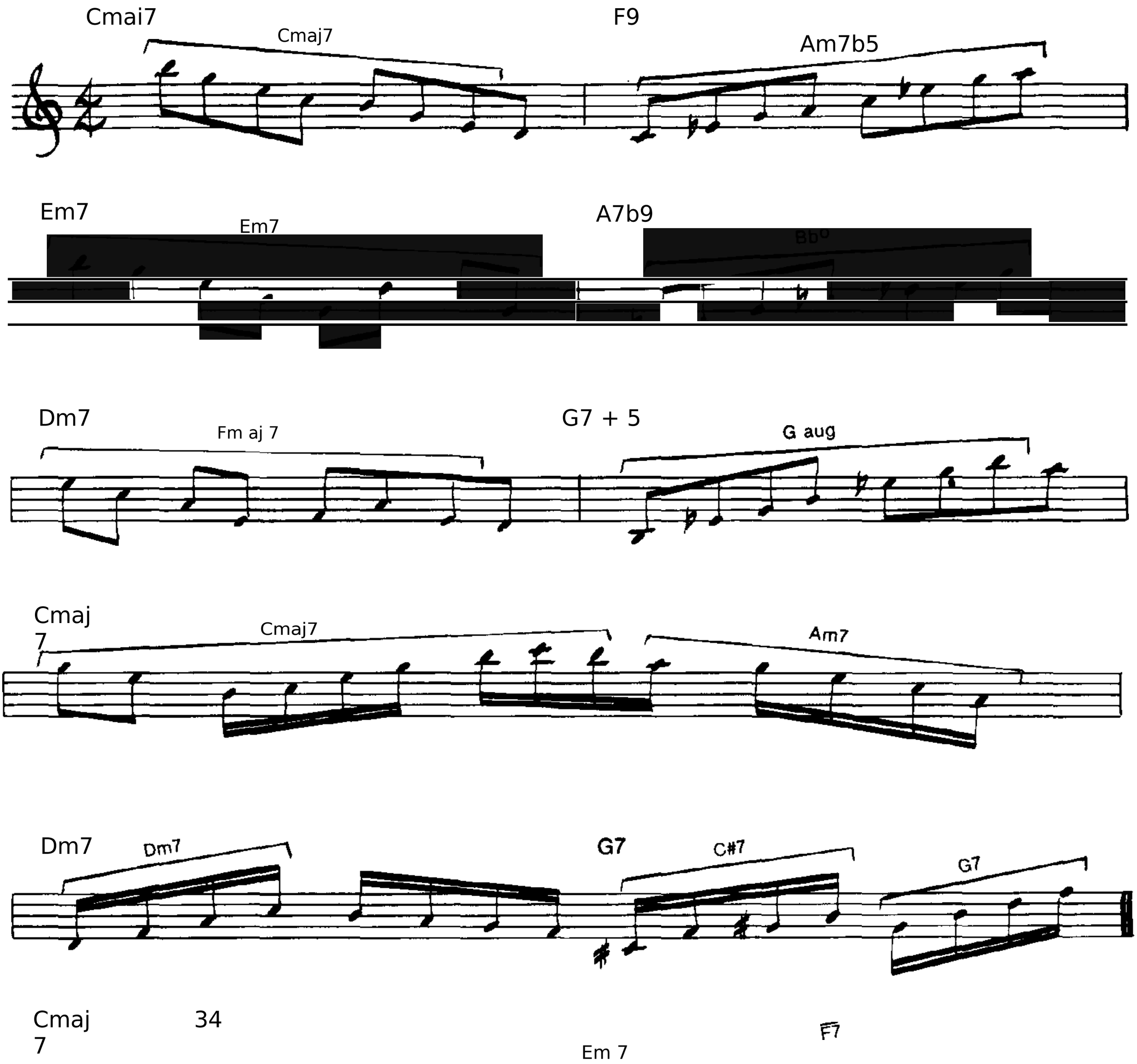
Any series of notes may be played in sequences. Taking an arpegg io and numbering its tones (1, 2, 3, 4) we can invent many dif ferent interest ing sequences. They are very helpful in building technique and lending ideas for improvisation and composit ion. Try to realize their melodic possibil ities instead of just zoom ing through them for the sake of flashy technique.





PUTTING IT TOGETHER

These are the chord changes of a popular tune utilizing most of the arpeggio principles discussed in this book.



F9

Em7 A7 Em7 A7 F#/A7

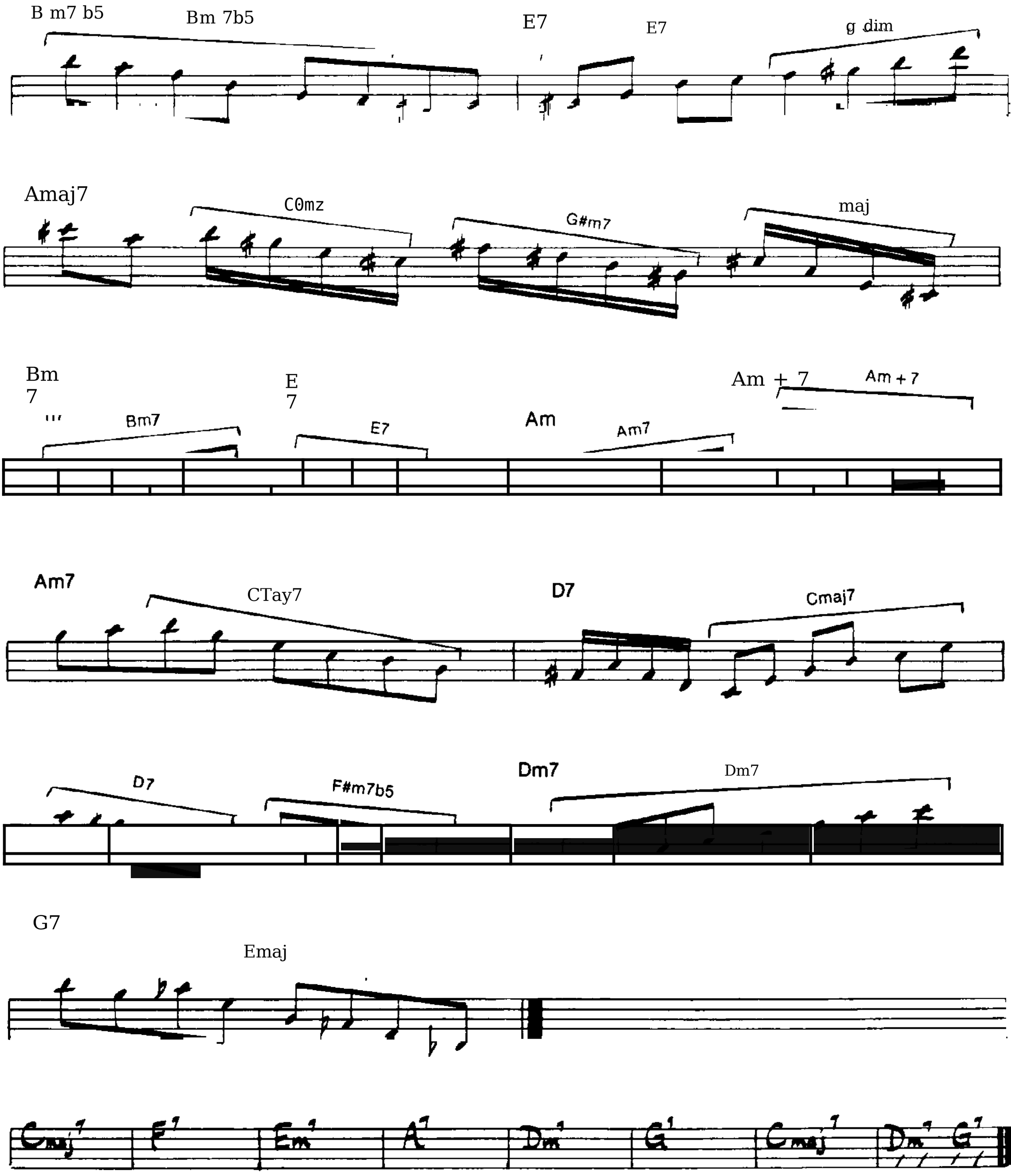
Dm7 Dm7 G7 G7 Abm + 7

Cmaj7 Cmaj7 Dm7 Dm7 G7 Fm7b5

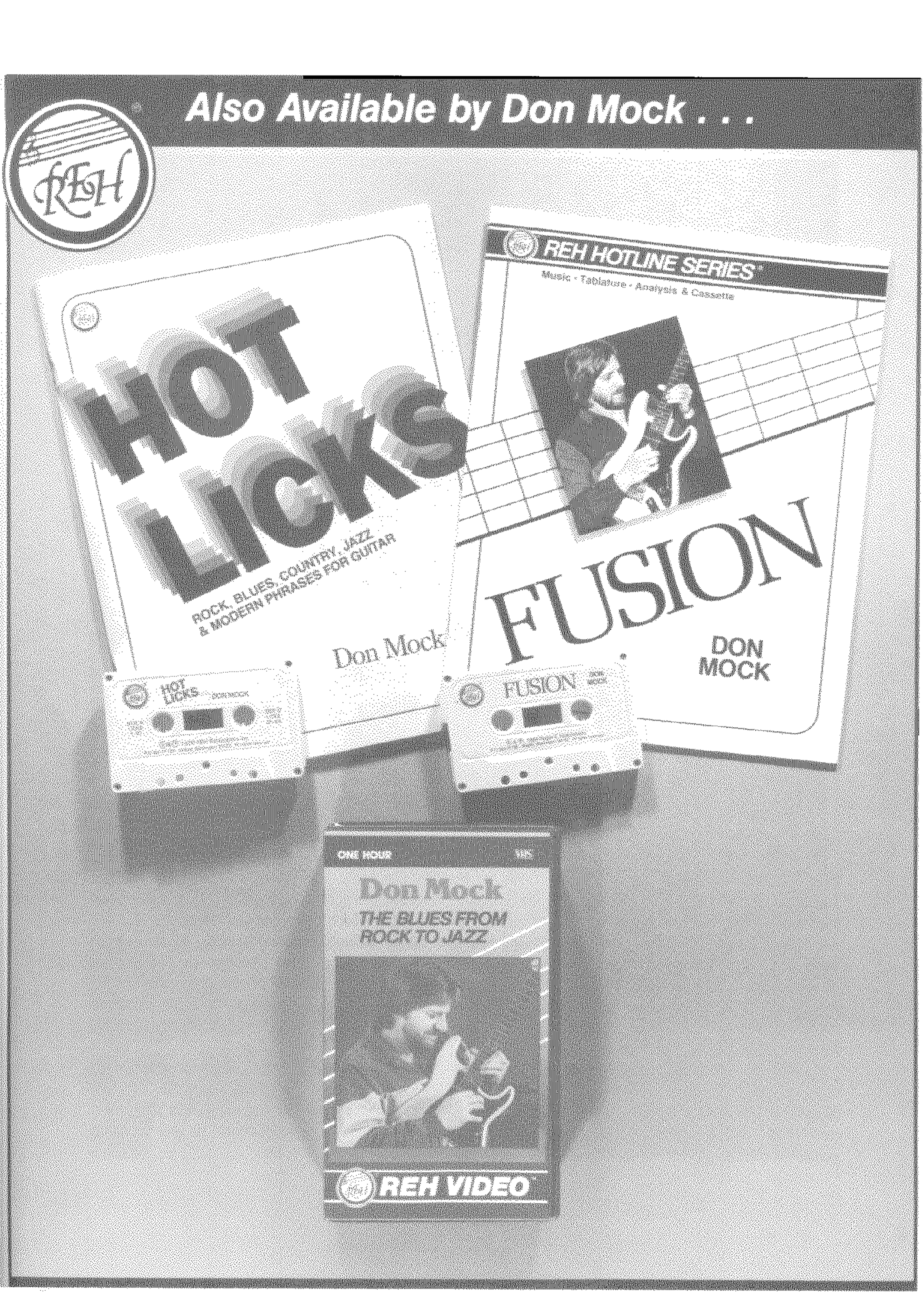
Cmaj 7 stack of 5ths Fmaj 7 F m aj 7

Cmaj7 Am7 Dm7 Dm7 G7 c au9

Cmaj 7 stack of 4ths c mai* Fmaj7 Fmaj7


B m7 b5
Bm 7b5
E7
E7
g dim
Amaj7
C0mz
G#m7
maj
Bm
7
Bm7
E
7
E7
Am
Am7
Am + 7
Am + 7
Am7
CTay7
D7
Cmaj7
D7
F#m7b5
Dm7
Dm7
G7
Emaj

Also Available by Don Mock . . .



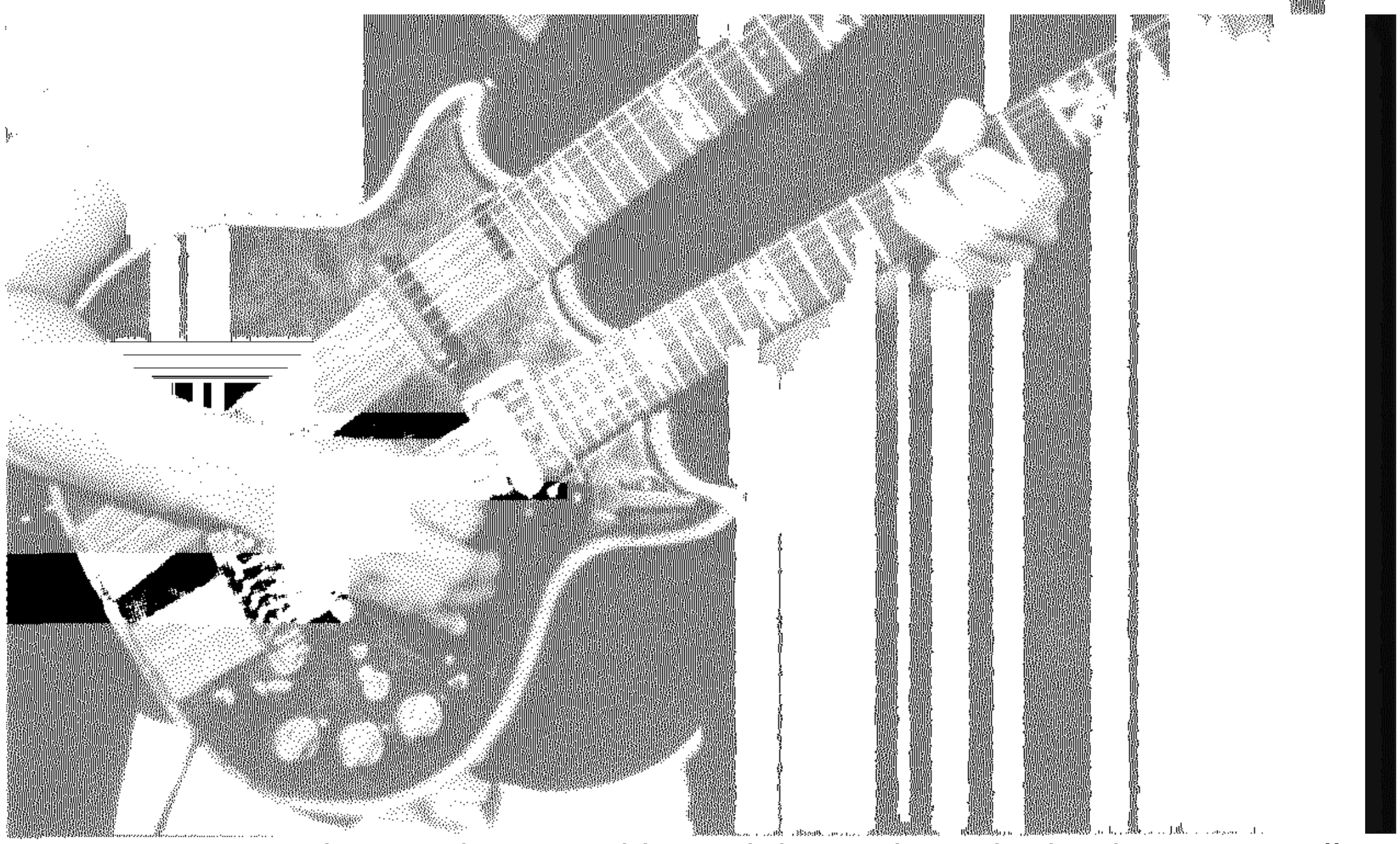
DONMOCK

*Guitarist Don Mock gre*ru up *in the Pacific North*t«*est* on *roek* and *blues and* early in *his* career *he* broadened his music interests *to* include jazz. *At age* 26 Don was *selected by Ho*u/*ard Roberts to lhe)oculty of the Guitar Institute* o/ Techno/ogy *(/*2*.I.T.), a* one year uocationo/ school /or pro/essiona/ guitar players in *Hollywood,* C'oli/ornio. *Prior to G.I.T. ,* Don was on the *teaching sloff at the* Cornish *School* o/ *A/died* Ards in *Seattle, Washington and also taught jazz guitar and improuisalion classes al Olympic College in North*ru*est Washington. I-ie also* taught private/y *and goue* seminars *to* students and *teachers alike* on *his modetn approaches to* guifor educofion. *Non›* residing in *Los Angeles Don* devotes most o/ *his teaching* energies to *G.I.T. and in creating guitar* educotiona/ *books and tapes,* including a recent ruork entitled "/-lot *Licks".*

Don *toas selected by the C.I.T. students as the 1978- 79 instructor of the year and his* c/asses include harmony and *Theory, Fingerboard* /-harmony, Single String technique, *Rock* and Fusion, *and Jazz* improvisation. Surrounded *by some oj the* war/ds /oremost guitar p/oyers, Don maintains that his *experience at G.I.T. keeps him* atune to *lhe latest* in guitar *technology*

Don's recording *experiences* include numerous *albums, demos and* jing/e sessions. His *latest* album *“Mock* One” *exemp/i/ies his* unique *ability lo fuse jazz with a flauor of rock lo produce a uery appealing* sound /or both *the rock* and *the jazz* enthusiast. in his continuing *search for* new sounds Don *has become* inuo/ued *in the* use o/ the guitar synthesizer u/hich *he* uses extensively in *his* current *group. The Don Mock Group is one of the* most popu/or and success/u/ /usion quartets in Southern Co/i/ornia. *The* group *plays to* standing-

Don advocates a somewhat equal balance of teaching and performing as each inspires and improves the other.



room- on/y *mo*un*ds at* such reputed jazz *clubs as the Baked Polato, Two* Dollar *Bill's and Dante’s.*

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NOTE FROM THE AUTHOR

Hopefully this book has o ered you *some effecliue ways* to me/odico/- *ly cteate any chordal sound* you *desire. These arpeggio concepts In* con- junction *with scales,* inferua/s and *rhythmic* variations *should* o//er some *fruit)uI* musica/ *ideas. Be patient with any technical problems* you *may* encounter, *as time and practice n›ill proue bene)icial. To* /urther *enhance* your *knowledge and use of arpeggios, listen* to your /ouorite *players and study how lhey* use *them. I* u/*ould also like lo recommend the "Artful Arpeggio" cassette for those ‹nho* u/ou/d *like to hear ihe* arpeggio *concepts demonstated* in *a* playing situation.

iMa inati«a min t#ese

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